KAVERI

Textbook of English for Grade 9

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Foreword

The National Education Policy 2020 envisions an education system that is firmly rooted in India's civilisational wisdom, values, and ethical traditions. The rich intellectual heritage simultaneously enables learners to engage meaningfully with the complexities and possibilities of a rapidly changing world. The National Curriculum Framework for School Education (NCF-SE) 2023 provides concrete expression to this vision by laying out a coherent curricular pathway across stages of schooling that nurtures critical thinking, creativity, and sensitivity, along with the values and dispositions that are needed for responsible citizenship in an interconnected global society.

Learners have progressed through the Foundational, Preparatory, and Middle Stages, where their inherent potential has been nurtured holistically. Now, they enter the Secondary Stage with enhanced capacity for reflection, reasoning, enquiry, and self-expression. Spanning across Grades 9 to 12, also known as the adolescent stage, it marks a crucial period in the intellectual and personal growth of the students. It prepares them to engage with abstract ideas, complex social realities, ethical dilemmas, and the expanding universe of knowledge, while deepening their understanding of the self and the world around them.

The NCF-SE 2023 recommends that the curriculum for Grades 9–10 equips students with the skills that are needed to grow as they advance in their lives. Students can use these skills for reasoning, argumentation, and effective communication. It endeavours to enhance their analytical and descriptive capabilities to prepare them for the challenges and opportunities that await them. A diverse curriculum, covering ten subjects: three languages — including at least two languages native to India — Science, Mathematics, Social Sciences, Art Education, Physical Education and Well-being, Individuals in Society/ Environmental Education, and Vocational Education, promotes their holistic development.

As per the NCF-SE 2023, at this stage, the study of three languages assumes significance not merely as a means of communication but as a vital space for thinking, interpretation, dialogue, and aesthetic appreciation. The NCF-SE 2023 emphasises that language learning must cultivate analytical, discursive, and creative abilities; promote intercultural understanding; and enable learners to participate with

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confidence in academic, social, and professional domains. It is in this spirit that *Kaveri*, the English language textbook for the Secondary Stage has been conceptualised and developed.

A spectrum of genres has been covered in *Kaveri* that reflects the socio-cultural and geographical landscapes through which students are sure to contextualise their lived experiences. The content has been selected to engage learners with concerns of society, environment, ethics, science and technology, aspirations, and human relationships. This will further encourage learners to think critically and emphatically about the world they inhabit. At the same time, the textbook draws upon India's artistic, literary, and intellectual traditions, weaving into it elements of Indian Knowledge Systems and our cultural heritage, and seamlessly connecting them with our contemporary experiences.

While *Kaveri* serves as a central learning resource, it also invites students to engage with a broader world of books, media, digital archives, libraries, and community knowledge. The role of teachers, parents, and school libraries is, therefore, pivotal in nurturing a rich culture of reading, dialogue, and independent exploration at this stage. The textbook integrates technology through the use of QR codes in each unit, which provide additional reading material and resources.

The National Council of Educational Research and Training acknowledges with deep appreciation the contributions of the Textbook Development Team, subject experts, pedagogues, practising teachers, reviewers, and all others who have supported the development of this textbook. We hope that *Kaveri* will inspire learners to think deeply, communicate confidently, and participate thoughtfully in the intellectual and social life of our nation and the world. We also warmly welcome suggestions and feedback from all its users for further improvement in the subsequent editions.

Dinesh Prasad Saklani
Director
National Council of Educational
Research and Training

New Delhi
January 2026

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About the Book

Kaveri, textbook of English for Grade 9, is developed in alignment with the vision of the National Education Policy (NEP) 2020 and the National Curriculum Framework for School Education (NCF-SE) 2023. Language education plays an important role in the development of perceptual and practical concepts, and also enables us to relate our experiences with others to ensure a shared meaning emerging from these experiences. At the Secondary Stage, students also read and analyse a variety of texts (from early writing to contemporary literature), articles, and documents. They further develop their critical reading and listening skills, their ability to evaluate arguments, and make connections between different texts. Students refine their writing skills through persuasive essays, literary analyses, research writing, and creative writing. Students hone their linguistic skills for academic use by the end of this stage.

Particularly for the learning of languages, it is important to keep in mind that Curricular Goals (CGs) and Competencies must be attained by students in an integrated manner and not separately.

Curricular Goals for the Secondary Stage (R2)

- **CG – 1 :** Uses language for effective communication through various oral activities (discussions, interviews, public speeches) and writing activities (essays, letters, articles), including new media (email, audio, and visual material)
- **CG – 2 :** Uses language to develop reasoning and argumentation skills by engaging with a variety of audio and written material
- **CG – 3 :** Develops an appreciation of the aesthetics in different genres (humour, suspense, tragedy) through an analysis of style (narrative, descriptive, expository, persuasive) and employs these elements in their writing

In this textbook, Curricular Goals have been covered through a variety of themes and a range of activities. There are texts from different genres, such as stories, poems, a documentary article, a letter, an interview, a play, and an expository article covering literary, cultural, and social themes that students can relate to their contexts.

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Cross-cutting themes, such as Indian Knowledge Systems, values, heritage, gender sensitivity, and inclusion have been integrated in all the units. There are eight units that offer insights into our country and provide opportunities for experiential learning. Each of the eight units consists of a prose piece and a poem, linked by a common theme. The structure is designed to encourage student initiative, allowing them to engage with activities and tasks independently.

Every unit opens with a 'Reflect and Respond' section, prompting students to share their thoughts on the theme. Vocabulary activities are integrated in a way that ensures meaningful student participation. Students are actively involved throughout, and where necessary or appropriate, the teacher can supplement with additional activities.

'Reading for Meaning' involves understanding, interpreting, and engaging with the text. It is meant to encourage students to think critically, make connections, and draw inferences from what they read. This aims to develop comprehension skills, enrich vocabulary, and foster a deeper appreciation of the text. By focusing on meaning, students become active readers who are better equipped to reflect on ideas, form opinions, and apply their understanding in real-life contexts.

'Check Your Understanding' is designed to ensure that students are following the text up to that point, along with self and peer assessment. This would help them progress meaningfully through the subsequent parts of the text. At the end of each piece, the 'Critical Reflection' section encourages deeper thinking, personal responses, and meaningful engagement with the text. The questions are thoughtfully designed to help students progress from understanding facts to analysing ideas, forming opinions, and reflecting critically on the content.

'Vocabulary and Structures in Context' refers to teaching and learning words and grammatical forms through meaningful situations rather than in isolation. This section offers activities and tasks that naturally arise from the themes and contexts of each chapter, aimed at enriching vocabulary and enhancing language skills. This would help students understand how language works in actual communication.

Sections on 'Speaking Activity', 'Listen and Respond', and 'Writing Task' focus on developing communicative skills—listening, speaking, and writing, that are embedded in meaningful contexts. A diverse range of writing tasks is also included to develop students' expression.

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'Learning Beyond the Text' encourages students to extend their understanding and application of concepts and language beyond the classroom. It promotes critical thinking, creativity, and real-world connections by engaging students in activities that go beyond reading and comprehension. These include projects, presentations, discussions, research tasks, and community-based learning experiences. This section has been designed with a focus on lifelong love for learning. There are ample opportunities provided for pair work and group work throughout the book.

When engaging with poems, encourage students to focus on understanding and enjoying both the theme and the language. This can be achieved by reading the poem aloud, more than once and then silently. Students should pay attention to its central idea, tone, imagery, language that appeals to the senses (sight, sound, smell, touch, taste), techniques like rhyme, rhythm, alliteration, assonance, and onomatopoeia which create musicality and enhance the mood or meaning. Form and structure, and figurative use of language, such as use of similes, metaphors, personification, and symbolism express ideas in imaginative ways beyond literal meanings, message, or moral, and are related to life, nature, human emotions, and society.

Stories such as 'How I Taught My Grandmother to Read' portray the inspiring journey of a grandmother who overcomes age and circumstances to achieve literacy, guided by her granddaughter. It highlights how learning can lead to independence and self-worth at any stage in life. 'Vitamin-M' sensitively portrays the evolving relationship between a boy and his grandfather, weaving humour and concern into a story about dignity, independence, and empathy for the elderly. 'The Pot Maker' tells the story of a young girl's determination to follow her passion, despite physical, social, and emotional hurdles, highlighting the intergenerational transmission of skills and the quiet determination of craftspersons. This story highlights how work is not just a means of livelihood, but a source of identity, dignity, and tradition. These reflective texts explore the emotional landscapes of caregiving and remembrance across generations.

The documentary article 'Carrier of Words' offers a moving glimpse into the life of Khetaram, a *Gramin Dak Sewak,* whose physical journeys across the desert reflect a deeper emotional

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mission—delivering messages that link families, sustain hope, and honour trust. On the other hand, the expository article 'Winds of Change' introduces the rich heritage of the traditional Indian *pankha*, highlighting its intricate craftsmanship, regional variations, and cultural symbolism.

'The World of Limitless Possibilities' an inspiring interview with Dr. Deepa Malik, presents a Paralympic athlete's journey from personal adversity to global acclaim, and demonstrates how resilience and dignity can overcome any barrier. 'Follow That Dream' is a heartfelt letter in which a mother shares her deepest thoughts and emotions with her teenage daughter. Through her words, the mother offers wisdom, guidance, and life lessons aiming to prepare her daughter for the challenges and realities of life. Every child can resonate with this.

The play 'Twin Melodies' celebrates the expressive power of music and how music transcends boundaries—of genre, generation, and emotion. The play presents an earnest journey of reconciling tradition with innovation, showing how classical roots can blend harmoniously with contemporary forms.

Complementing the prose pieces, there are eight poems. The poem 'Bharat Our Land' evokes pride in India's rich heritage, from its natural grandeur to its spiritual and philosophical traditions. It urges us to recognise the enduring power of knowledge and self-belief. The poem 'Gifts of Grace: Honouring Our Vocations' is a lyrical tribute to the many vocations that shape and sustain our society—from carpenters to boatmen and cooks—honouring their artistry and individuality. It appreciates the beauty of skilled labour, the importance of preserving traditional crafts, and the grace inherent in all honesty and sincere work. The poem 'I Cannot Remember My Mother', through the voice of a child, evokes memories rooted in sensory experiences, suggesting how presence and absence can coexist through emotional memory. Students reflect on the importance of nurturing family ties, valuing elders, and recognising how memory shapes our connections with those we love.

The poem 'Canvas of Soil' uses poetic imagery to portray gardening as an artistic act, where soil becomes a painter's canvas and seeds are transformed into brushstrokes. It invites students to see beauty in nature, encouraging reflection on how art is a part and parcel of our lives in our customs, crafts, and gardens. The poem 'A Friend Found in Music' captures the deep emotional

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connection one feels with music, portraying it as a dependable friend that offers solace and joy. Students appreciate music not only as an art form but as a personal and cultural language that nurtures identity, emotion, and creativity.

The poem 'Nine Gold Medals' captures a powerful moment of solidarity, where a group of special athletes chooses empathy over competition, turning a race into a celebration of shared humanity, reflect on the value of inclusivity, and the belief that real victory lies in lifting others as we rise.

The poem 'Words' celebrates the very power of language, reminding us that while words can be beautiful, they only gain value when they are sincere and heartfelt. Together, these texts invite learners to reflect on the role of communication in forging meaningful relationships and the responsibility that comes with carrying the words of others.

The poem 'Believe in Yourself' is about facing challenges with courage and self-belief in order to grow and shape one's future. True progress comes from taking that first step, trusting oneself and moving forward.

The textbook has included works by renowned Indian and international authors for detailed study. Several Indian writers included have received prestigious accolades for their contributions to literature. Rabindranath Tagore was honoured with the Nobel Prize for Gitanjali. Sudha Murty has been awarded both the Padma Shri and the Padma Bhushan for her literary and social contributions. Temsula Ao is a recipient of the Padma Shri and the Sahitya Akademi Award for her remarkable writings. Asha Nehemiah has received the Best in Indian Children's Writing (BICW) Contemporary Award, while Mitra Phukan has been honoured with the Katha Award for Translation. The other featured authors are also celebrated for their creative excellence and impactful writing. These literary pieces serve not only as texts for language learning but also as repositories of valuable life lessons, fostering personal growth and equipping students with skills to navigate social situations with confidence. By resonating with students' daily experiences, the selected pieces promote positive values such as resilience, empathy, and emotional intelligence, thereby exerting a profound impact on the overall development of adolescents.

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Illustrations have been carefully crafted to depict context and enhance comprehension.

For self-reading, additional stories, poems, and articles have been provided at the end of chapters and poems. Students can be encouraged to read and reflect on these.

We sincerely hope that students will enjoy doing these activities, and develop language competencies.

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THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a [1]**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the [2][unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

---

1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

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CONSTITUTION OF INDIA

Part III (Articles 12 – 35)
(Subject to certain conditions, some exceptions
and reasonable restrictions)
guarantees these

Fundamental Rights

Right to Equality

- before law and equal protection of laws;
- irrespective of religion, race, caste, sex or place of birth;
- of opportunity in public employment;
- by abolition of untouchability and titles.

Right to Freedom

- of expression, assembly, association, movement, residence and profession;
- of certain protections in respect of conviction for offences;
- of protection of life and personal liberty;
- of free and compulsory education for children between the age of six and fourteen years;
- of protection against arrest and detention in certain cases.

Right against Exploitation

- for prohibition of traffic in human beings and forced labour;
- for prohibition of employment of children in hazardous jobs.

Right to Freedom of Religion

- freedom of conscience and free profession, practice and propagation of religion;
- freedom to manage religious affairs;
- freedom as to payment of taxes for promotion of any particular religion;
- freedom as to attendance at religious instruction or religious worship in educational institutions wholly maintained by the State.

Cultural and Educational Rights

- for protection of interests of minorities to conserve their language, script and culture;
- for minorities to establish and administer educational institutions of their choice.

Right to Constitutional Remedies

- by issuance of directions or orders or writs by the Supreme Court and High Courts for enforcement of these Fundamental Rights.

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Constitution of India

Part IV A (Article 51 A)

Fundamental Duties

It shall be the duty of every citizen of India —

(a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, wildlife and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;

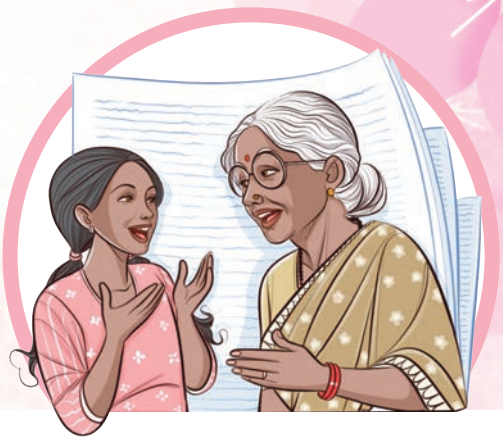
*(k) who is a parent or guardian, to provide opportunities for education to his child or, as the case may be, ward between the age of six and fourteen years.

Note: The Article 51A containing Fundamental Duties was inserted by the Constitution (42nd Amendment) Act, 1976 (with effect from 3 January 1977).

*(k) was inserted by the Constitution (86th Amendment) Act, 2002 (with effect from 1 April 2010).

1

How I Taught My Grandmother to Read



Reflect and Respond

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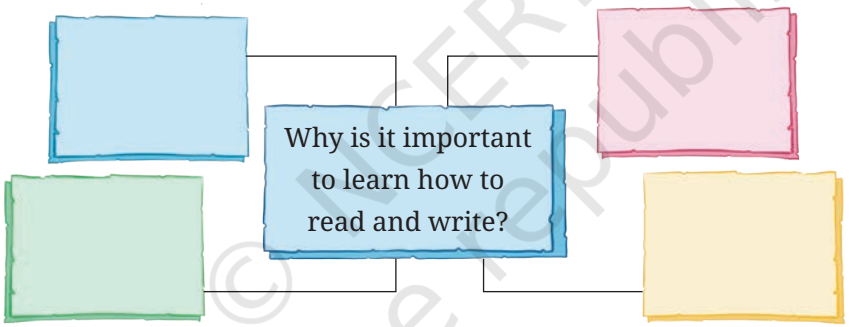
I Complete the given word web.



II Read the questions given below and share your answers with your classmates and teacher.

1. Which language(s) do your grandparents or elderly relatives speak?
2. How do they spend their time? How do you spend time with them?
3. What is your favourite experience with them?
4. What is something that the elderly in your family cannot do easily but enjoy watching you do?

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III Read the following passage. Match the highlighted words with their meanings given in the box below.

1. excitedly	2. believable
3. people living in one particular area	
4. discussion	5. a part of a story
6. focus	7. main character
8. directed	

The casting for the **(i) protagonist** of our school's annual play was done after a lot of **(ii) debate** as many good actors had auditioned for the role. We had decided to present an **(iii) episode** from an inspirational story. It was a life story of a group of children who worked with the **(iv) community** to spread literacy. Every day, we reached school early to practise with **(v) concentration**. We waited **(vi) eagerly** for the final presentation. All of us played our roles in a very **(vii) convincing** manner as our theatre teacher had **(viii) guided** us well.

Reading for Meaning

I

When I was a girl of about twelve, I used to stay in a village in north Karnataka with my grandparents. Those days, the transport system was not very good, so we used to get the morning paper only in the afternoon. The weekly magazine used to come one day late. All of us would wait eagerly for the bus, which used to come with the papers, weekly magazines and the post.

At that time, Triveni was a very popular writer in the Kannada language. She was a wonderful writer. Her style was easy to read and very convincing. Her stories usually dealt with complex psychological problems in the lives of ordinary people and were always very interesting.

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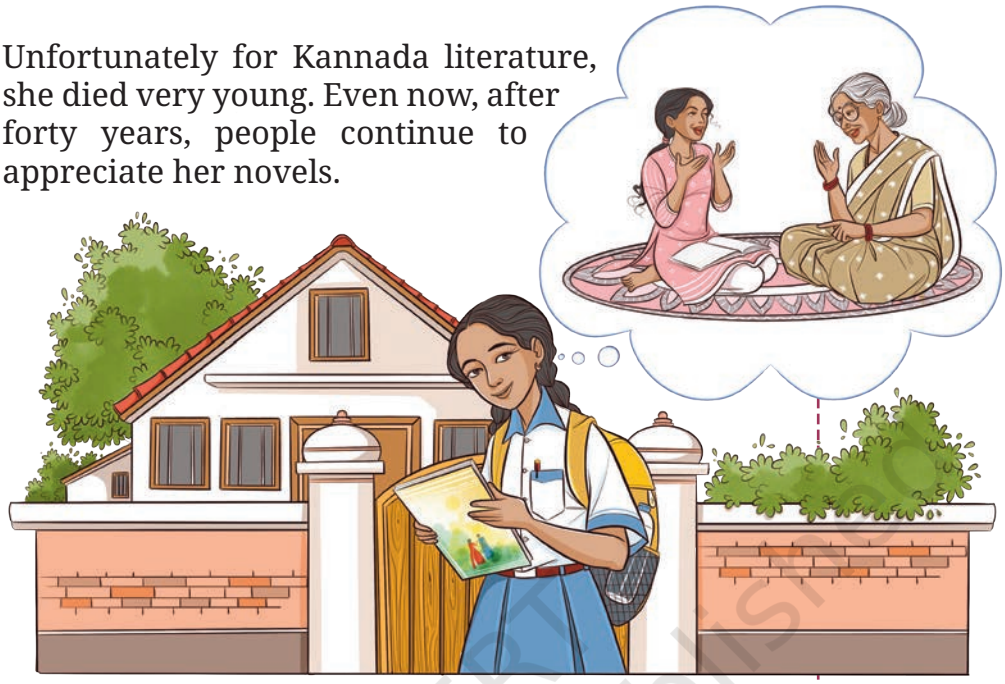
Unfortunately for Kannada literature, she died very young. Even now, after forty years, people continue to appreciate her novels.



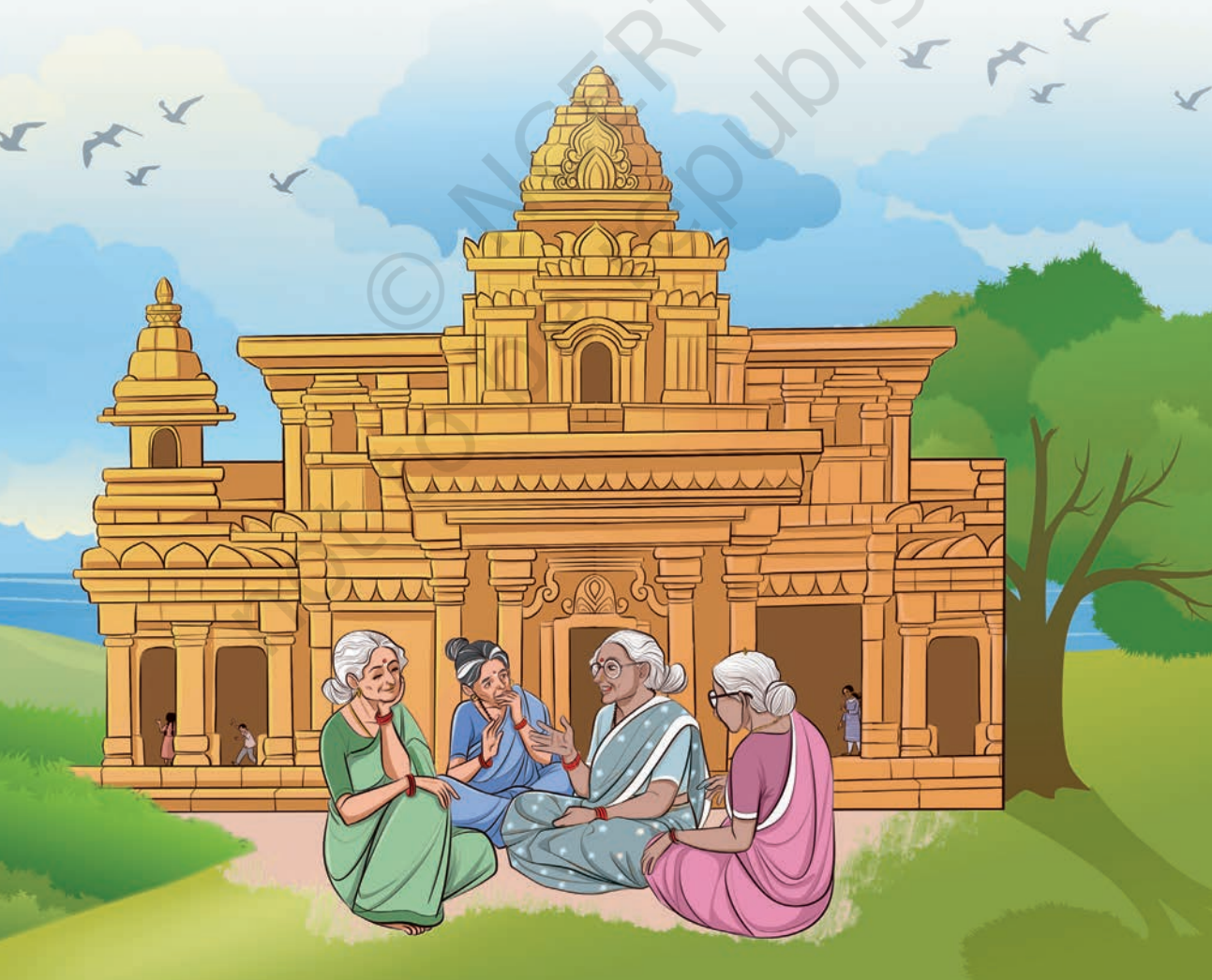
One of her novels, called *Kashi Yatre*, was appearing as a serial in the Kannada weekly *Karmaveera* then. It is the story of an old lady and her **ardent** desire to go to Kashi or Varanasi. Most Hindus believe that going to Kashi and worshipping Lord Vishweshwara is the ultimate *punya*. This old lady also believed in this, and her struggle to go there was described in that novel. In the story there was also a young orphan girl who falls in love but there was no money for the wedding. In the end, the old lady gives away all her savings without going to Kashi. She says, 'The happiness of this orphan girl is more important than worshipping Lord Vishweshwara at Kashi.'

ardent: keen

My grandmother, Krishtakka, never went to school so she could not read. Every Wednesday the magazine would come and I would read the next episode of this story to her. During that time she would forget all her work and listen with the

greatest concentration. Later, she could repeat the entire text by heart. My grandmother too never went to Kashi, and she identified herself with the novel's protagonist. So more than anybody else she was the one most interested in knowing what happened next in the story and used to insist that I read the serial out to her.

After hearing what happened next in *Kashi Yatre*, she would join her friends at the temple courtyard where we children would also gather to play hide and seek.



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She would discuss the latest episode with her friends. At that time, I never understood why there was so much of debate about the story.

Once I went for a wedding with my cousins to the neighbouring village. In those days, a wedding was a great event. We children enjoyed ourselves thoroughly. We would eat and play endlessly, **savouring** the freedom because all the elders were busy. I went for a couple of days but ended up staying there for a week.

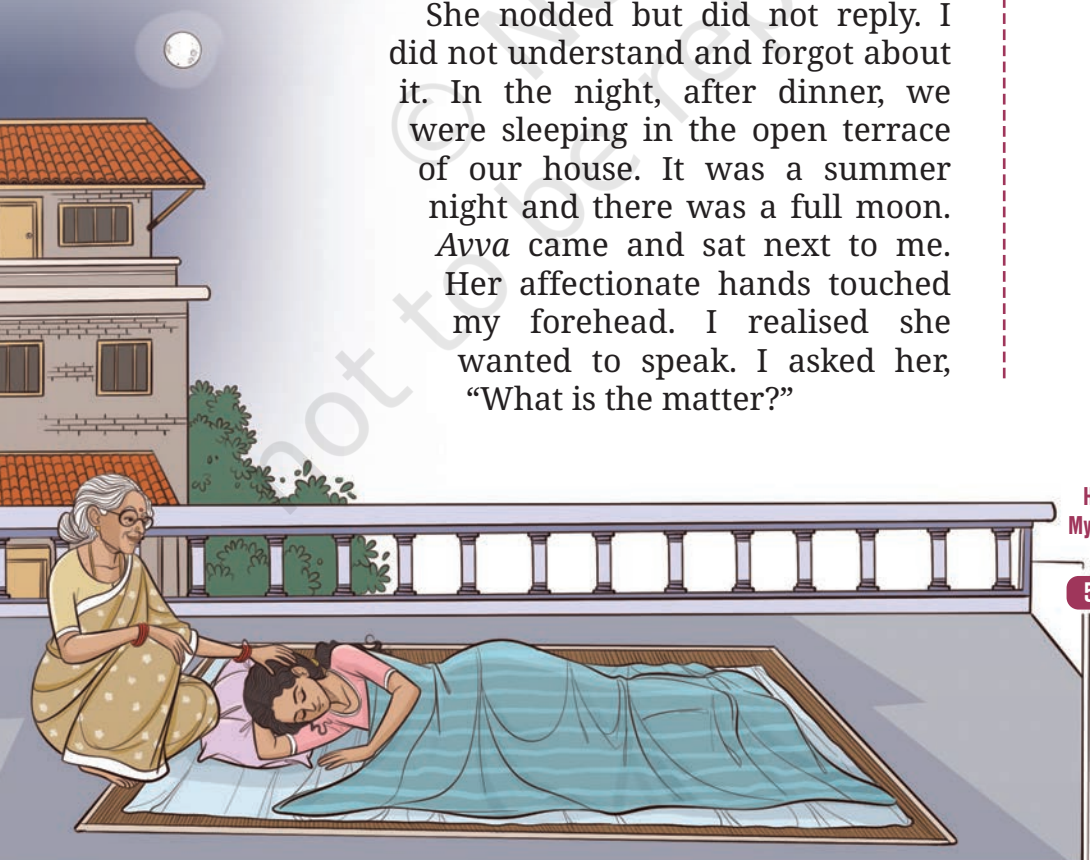
savouring: enjoying it to the fullest

When I came back to my village, I saw my grandmother in tears. I was surprised, for I had never seen her cry even in the most difficult situations. What had happened? I was worried.

"*Avva*, is everything all right? Are you okay?"

I used to call her *Avva*, which means mother in the Kannada spoken in north Karnataka.

She nodded but did not reply. I did not understand and forgot about it. In the night, after dinner, we were sleeping in the open terrace of our house. It was a summer night and there was a full moon. *Avva* came and sat next to me. Her affectionate hands touched my forehead. I realised she wanted to speak. I asked her, "What is the matter?"



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'When I was a young girl, I lost my mother. There was nobody to look after and guide me. My father was a busy man and got married again. In those days people never considered education essential for girls, so I never went to school. I got married very young and had children. I became very busy. Later I had grandchildren and always felt so much happiness in cooking and feeding all of you. At times I used to regret not going to school, so I made sure that my children and grandchildren studied well...'

Check Your Understanding

I Complete the cause and effect table given below based on Part I of the story. Share your answers with your classmates and teacher.

Cause	Effect
1.	(i) The morning papers arrived late in the day and weekly magazines would come one day late.
2. The grandmother, Krishtakka, never went to school.	(ii)
3.	(iii) She was deeply interested in the story and discussed it with her friends.
4. The narrator went to a wedding for a week.	(iv)

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5.	(v) The grandmother never went to school.
6. The grandmother regretted not going to school.	(vi)

II Do you think the narrator expected to see her grandmother in tears when she returned to the village? If yes, why? If no, why not?

III How might the narrator help her grandmother to fulfil her desire to learn to read and write?

II

I could not understand why my sixty-two-year-old grandmother was telling me, a twelve-year-old, the story of her life in the middle of the night. But I knew I loved her **immensely** and there had to be some reason why she was talking to me. I looked at her face. It was unhappy and her eyes were filled with tears. She was a good-looking lady who was usually always smiling. Even today, I cannot forget the worried expression on her face. I leaned forward and held her hand.

immensely: extremely

'*Avva*, don't cry. What is the matter? Can I help you in any way?'

'Yes, I need your help. You know when you were away, *Karmaveera* came as usual. I opened the magazine. I saw the picture that accompanies the story of *Kashi Yatre* and I could not understand anything that was written. Many times I rubbed my hands over the pages wishing they could understand what was written. But I knew it was not possible. If only I was educated enough. I waited eagerly for you to return. I felt you would come early and read for me. I even thought of going to the village and asking you to read for me. I could

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have asked somebody in this village but I was too embarrassed to do so. I felt very dependent and helpless. We are well-off, but what use is money when I cannot be independent?'

I did not know what to answer. *Avva* continued.

'I have decided I want to learn the Kannada alphabet from tomorrow onwards. I will work very hard. I will keep Saraswati Puja day during Dassara as the deadline. That day I should be able to read a novel on my own. I want to be independent.'

I saw the determination on her face. Yet I laughed at her.

'*Avva*, at this age of sixty-two you want to learn the alphabet? All your hair is grey, your hands are wrinkled, you wear spectacles and you work so much in the kitchen...'

Childishly I made fun of the old lady. But she just smiled.

'For a good cause if you are determined, you can overcome any obstacle. I will work harder than anybody but I will do it. For learning there is no age bar.'

The next day onwards I started my tuition. *Avva* was a wonderful student. The amount of homework she did was amazing. She would read, repeat, write, and recite. I was her only teacher and she was my first student. Little did I know then that one day I would become a teacher in Computer Science and teach hundreds of students.

The Dassara festival came as usual. Secretly I bought *Kashi Yatre* which had been published as a novel by that time. My grandmother called me

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to the puja place and made me sit down on a stool. She gave me a gift of frock material. Then she did something unusual. She bent down and touched my feet. I was surprised and **taken aback**. Elders never touch the feet of youngsters. We have always touched the feet of God, elders, and teachers. We consider that as a mark of respect. It is a great tradition but today the reverse had happened. It was not correct.

She said, 'I am touching the feet of a teacher, not my granddaughter; a teacher who taught me so well, with so much of affection that I can read any novel confidently in such a short period. Now I am independent. It is my duty to respect a teacher. Is it not written in our scriptures that a teacher should be respected, irrespective of the gender and age?'

I did return her *namaskara* to her by touching her feet and gave my gift to my first student. She opened it and read immediately the title *Kashi Yatre* by Triveni and the publisher's name. I knew then that my student had passed with flying colours.

SUDHA MURTY

taken aback: surprised by something unexpected

Check Your Understanding

I State whether the following sentences are true or false. Share your answers with your classmates and teacher.

1. The grandmother wanted to learn the Kannada alphabet to gain independence.	
2. The grandmother asked someone in the village to read *Kashi Yatre* to her while the narrator was away.	
3. The narrator was the grandmother's first teacher and taught her how to read Kannada.	

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4.	The grandmother believed that there was no age limit for learning.	
5.	The grandmother touched the narrator's feet as a mark of respect for her as a teacher.	
6.	The narrator was disappointed with the progress her grandmother made in learning to read.	

Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *When I came back to my village, I saw my grandmother in tears. I was surprised, for I had never seen her cry even in the most difficult situations. What had happened? I was worried.*

   'Avva, *is everything all right? Are you okay?'*

   I used to call her Avva, *which means mother in the Kannada spoken in north Karnataka.*

   She nodded but did not reply. I did not understand and forgot about it. In the night, after dinner, we were sleeping in the open terrace of our house. It was a summer night and there was a full moon. Avva *came and sat next to me. Her affectionate hands touched my forehead.*

   (i) Complete the following sentence with the appropriate option.

   The phrase 'never seen her cry in the most difficult situations' tells us that the grandmother was _____.

   A. strong-willed

   B. understanding

   C. considerate

   D. bold

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(ii) Complete the following with the correct option from those given in the brackets.

Grandmother did not reply when the narrator asked if she was alright because she might have been too _____ (emotional/tired) to respond.

(iii) Identify the clue from the extract that indicates a rural setting with traditional customs.

(iv) Which lines of the extract establish a tender atmosphere?

(v) Which of the following aspect is NOT emphasised in the given extract?

A. the emotional turmoil of the grandmother

B. the affectionate bond between the narrator and her grandmother

C. the grandmother's regret over her lack of education

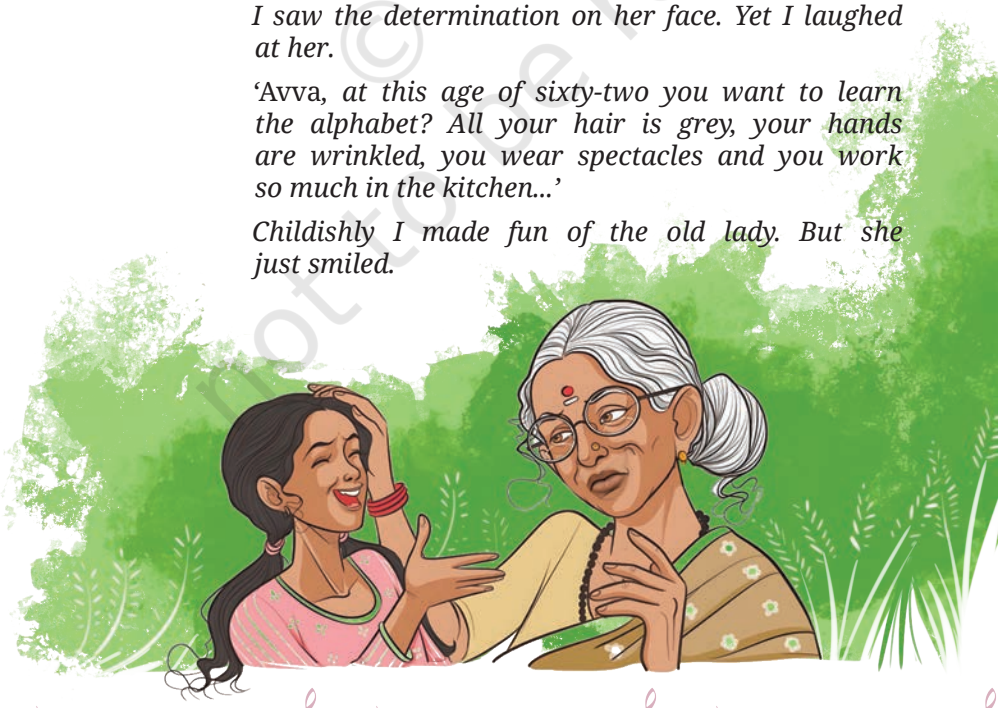
D. the narrator's concern for her grandmother

2. *'I have decided I want to learn the Kannada alphabet from tomorrow onwards. I will work very hard. I will keep Saraswati Puja day during Dassara as the deadline. That day I should be able to read a novel on my own. I want to be independent.'*

I saw the determination on her face. Yet I laughed at her.

'Avva, *at this age of sixty-two you want to learn the alphabet? All your hair is grey, your hands are wrinkled, you wear spectacles and you work so much in the kitchen...'*

Childishly I made fun of the old lady. But she just smiled.



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'For a good cause if you are determined, you can overcome any obstacle. I will work harder than anybody but I will do it. For learning there is no age bar.'

(i) What does the grandmother's statement, "I want to be independent," reveal about her character?

A. She wanted to be literate.

B. She desires self-sufficiency.

C. She wants to prove her intelligence to others.

D. She feels pressured by society to learn.

(ii) Fill in the blank with the appropriate option from those given in brackets.

The grandmother's determination shows that learning has no _____. (age limit/gender bias/cultural barriers)

(iii) Complete the following with a suitable reason.

The narrator laughs at her grandmother's decision to learn the alphabet at the age of sixty-two because _____.

(iv) List any two qualities displayed by the grandmother.

(v) How can we say that the narrator is making assumptions about her grandmother?

II Answer the following questions.

1. Why do you think the grandmother felt embarrassed to ask someone else to read to her while the narrator was away?
2. Why does the narrator initially laugh at her grandmother's determination to learn at the age of sixty-two?
3. What significance does the story of *Kashi Yatre* have in both the grandmother's life and the story?
4. What does the grandmother's desire to learn the Kannada alphabet reflect about her?
5. What lessons can we infer from the grandmother's action of touching the narrator's feet?

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6. What does the following line tell us about the broader theme of the story?

   'For a good cause if you are determined, you can overcome any obstacle.'

7. How effectively does the story highlight the value of education in supporting personal independence?

Vocabulary and Structures in Context

I The expression 'hide and seek' is used in the text. This is called a binomial.

Binomials are expressions consisting of two words, usually linked by a conjunction like 'and' or 'or', that are commonly used together in a fixed order. For example: odds and ends, right or wrong.

Match the binomials in Column 1 with their meanings in Column 2. You may refer to a dictionary.

Column 1	Column 2
1. sink or swim	(i) put different things together to get a range of possibilities
2. on and off	(ii) complete part of or belong to
3. mix and match	(iii) choose only the best (things, people, etc.)
4. all or nothing	(iv) at sometime in the future
5. part and parcel	(v) sometimes, occasionally
6. pick and choose	(vi) increase or develop very quickly
7. sooner or later	(vii) succeed or fail without help
8. leaps and bounds	(viii) something to be done completely or not at all

Now, use any five of the above binomials in sentences of your own.

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II Read the following words from the text given in the box below.

unhappy	unusual	unfortunately
irrespective	independent	

These words are made by adding suitable prefixes ('un', 'ir', and 'in') to give an opposite or negative meaning to the words.

Now, make words by adding the suitable prefixes given in the box to the words from the text in Column 1. Write the prefixed words in Column 2. One example has been done for you.

un	im	dis
in	mis	extra

Column 1	Column 2
1. popular	(i) unpopular
2. belief	(ii)
3. important	(iii)
4. respect	(iv)
5. correct	(v)
6. continue	(vi)
7. understand	(vii)
8. ordinary	(viii)
9. interesting	(ix)
10. possible	(x)

III Identify any five words with prefixes from the story and make sentences using each.

IV In the sentence, "I knew, then, that my student had passed with flying colours", the phrase "passed with flying colours" is an idiom. It means outstanding performance.

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Now, match the idioms related to 'learning' given in Column 1 with their meanings in Column 2. You may refer to a dictionary.

Column 1	Column 2
1. to hit the books	(i) to memorise something
2. to draw a blank	(ii) to think very hard
3. to learn the ropes	(iii) to study seriously
4. to rack one's brain	(iv) to study or work late into the night
5. to learn by heart	(v) to be unable to remember
6. burn the midnight oil	(vi) to understand how to do an activity

Now, use these idioms in sentences of your own.

V Read the following sentences from the text and underline the verbs.

1. Secretly, I bought *Kashi Yatre* which had been published as a novel by that time.
2. I knew, then, that my student had passed with flying colours.

In sentence 1, verb 'bought' is in simple past tense. In sentence 2, verb 'had passed' is in past perfect tense.

We use **past perfect tense** to indicate two completed actions — one occurring earlier (later past) and the other more recently (recent past). The more recent action is expressed in the simple past, while the earlier action takes the past perfect tense.

Examples

- By the time I <u>reached</u> the party, everyone <u>had finished</u> eating.
- When she <u>returned</u> home, her brother <u>had finished</u> the project.

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(i) Fill in the blanks with simple past and past perfect tense form of the verbs given in brackets.

A. When the delegates _____ (arrive) at the conference, the keynote speaker _____ (already begin) the session.

B. After the students _____ (learn) how to identify fake news online, they _____ (start) verifying information before sharing it.

C. Before Kiran _____ (start) using digital payment platforms, she _____ (ensure) her understanding of online fraud prevention.

D. By the time Varun _____ (recognise) the importance of budgeting, he _____ (exhaust) most of his savings.

E. When Raghu _____ (log in) to the cybersecurity webinar, the instructor _____ (already discuss) the importance of strong passwords.

(ii) Fill in the blanks with the correct form of verbs given in brackets.

Last year, my parents and I A. _____ (take) a financial planning course. When we B. _____ (review) our expenses, we realised we C. _____ (spend) too much on unnecessary purchases. After my parents D. _____ (discuss) ways to save, I E. _____ (open) a savings account.

By the time we F. _____ (set) our budget, the course G. _____ (already introduce) investment strategies. We H. _____ (hurry) to take notes, but many participants I. _____ (complete) their financial plans. Despite that, we J. _____ (enjoy) learning how to manage money wisely.

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Listen and Respond

I You will listen to a speaker talk about digital literacy. As you listen, complete the following sentences with one to three exact words that you hear. (Transcript for teacher on page 259)

1. Literacy these days includes the ability to use _____.
2. Digital literacy is also about protecting _____.
3. Digital literacy enables the elderly to _____.
4. Digital literacy encourages using the internet safely by helping us recognise _____ and _____.
5. The National Digital Literacy Mission helps people across the country by imparting _____.

Speaking Activity

Turncoat is a type of solo debate where the speaker argues **for** and **against** a topic, switching sides after a certain period of time.

I Choose your topic and speak 'for' and 'against' for not more than one minute each.

Topic 1: It is important to learn a new language apart from your mother tongue.

Topic 2: Learning can happen only when you are young.

Use the guidelines given below.

- Begin with speaking 'for' the topic for one minute.
- Your teacher will signal that it is time to switch sides.
- Then speak 'against' the topic for one minute.

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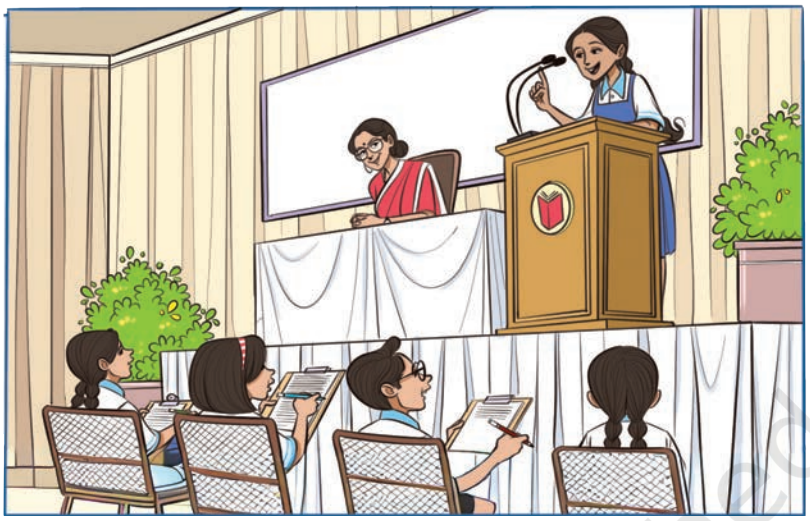

You may use the following sentence prompts.

'For'	'Against'
To begin with, I would like to speak 'for' the topic...	On the contrary/On the other hand...
My first argument in favour of...	There are two sides to this topic...
Most importantly I want to mention that...	There's no doubt that...
In addition to that.../ Moreover, I feel...	If I could make a point here...
I strongly feel...	I am pretty sure that...
I have a reason to believe...	Well, I am not sure whether you can really...
There's no doubt that...	So, to put it in a few words...

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Writing Task

I As a socially responsible citizen, you strongly believe that students can contribute significantly in promoting adult literacy. Write a letter to the Editor of a local newspaper emphasising the importance of student participation in adult literacy camps conducted by various organisations. Discuss the benefits of such initiatives for both students and society. Suggest effective ways to spread awareness and encourage more students to volunteer for this noble cause.

A letter to the editor is a formal letter in which the writer gives suggestions and creates awareness on an issue of public interest or an issue already raised in an article/write-up/published letter.

POINTS TO REMEMBER

Format

- Name, designation, address
- Date
- Subject: 4–5 words in title case
- Salutation: Sir/Madam
- Body of the letter: In at least three paragraphs
- **Paragraph 1:** Statement of problem: Raise the issue by citing some latest news items, survey report or personal experience, etc.
  - This is with reference to the article about _____ dated _____ in your newspaper.
  - As a concerned citizen I would like to draw your attention towards...
- **Paragraph 2:** Analyse the issue in terms of its causes and consequences.
  - The issue at hand affects a large section of society and...
  - It is imperative that...

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- It would be beneficial if...
- Such initiatives nurture a sense of...
- By engaging in these programmes students...

- **Paragraph 3:** Offer suggestions/solutions. Request the relevant authorities to take the action and request the editor to publish your views.
  - A possible solution to this issue could be...
  - One effective way to address this might be...
  - Authorities could consider implementing...
  - I trust this matter will be considered seriously for the benefit of all.
  - I am hopeful that necessary steps will be taken to...
  - I hope this letter gets published in the columns of your esteemed daily.
- **Complimentary close:** Yours truly,
- **Language**
  - Formal, clear, and specific
  - Short and to the point sentences
  - Purpose stated clearly and concisely
  - Relevant details to be given

Learning Beyond the Text

I India has 22 major languages according to the Eighth Schedule of the Indian Constitution. Each language has its own unique identity. Talk to your classmates and teacher and complete the given table with words from any five Indian languages.

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Language	1. Kannada	2.	3.	4.	5.
Grandmother	*Avva*				
Grandfather					
Mother					
Father					
Sister					
Brother					

II Do you know?

1. **National Literacy Mission Authority (NLMA)** is responsible to design, develop, and implement the Adult Education Programme in India. Directorate of Adult Education (DAE), under the Department of School Education and Literacy, Ministry of Education, Government of India, functions to facilitate the implementation of adult education programmes in the country. Find more information on it with the help of the link given below:
   https://dsel.education.gov.in/adult_education
2. **Financial literacy** refers to the ability to understand and effectively apply various financial skills, including personal financial management, budgeting, and investing.

   The National Centre for Financial Education (NCFE), plays a pivotal role in implementing financial education programmes. The NCFE conducts surveys to assess financial awareness and collaborates with educational institutions to integrate financial management concepts into the curricula. Additionally, it organises annual financial literacy tests to gauge and improve the financial knowledge of individuals.

   Through these concerted efforts, the Government of India aims to empower its citizens with the knowledge and skills necessary to make informed financial decisions, thereby promoting economic stability and growth.

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3. **The Early Literacy Project (ELP)** is an integrated, intensive, and culturally sensitive early literacy-training programme. The ELP primarily targets out-of-school children and youth as well as under-achieving school-going children (in Grades 1, 2, and 3) attending rural government primary schools. Most of the targeted children come from the most marginalised communities (such as migrants and ethnic minorities), with high illiteracy rates. In addition, they also have different socio-cultural, linguistic, and economic traditions and experiences.

4. **Cultural literacy** refers to the awareness, understanding, and appreciation of the country's diverse traditions, languages, arts, and social practices. Given India's rich cultural heritage, it involves the ability to engage meaningfully with various customs and historical narratives while navigating modern influences. Government initiatives and educational programmes through organisations like the Centre for Cultural Resources and Training (CCRT) promote cultural literacy by integrating regional languages, arts, and traditions into learning frameworks. The training programmes provide an understanding and appreciation of the philosophy, aesthetics, and beauty inherent in Indian art and culture; and focus on formulating methodologies for incorporating a cultural component in curriculum teaching. The role of culture in science and technology, housing, agriculture, sports, etc., in all aspects of development and growth is emphasised.

III Talk to your grandparents and find out which book or magazine they enjoy reading. Buy a copy of it and present it to them as a gift.

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Bharat Our Land

Reflect and Respond

I Recall the lines of the National Anthem and complete the table given below with the names of the states, mountain ranges, and rivers mentioned in it.

States/Provinces	Mountain Ranges	Rivers
_____ _____	_____	_____
_____ _____	_____	_____
_____ _____		
_____		

II Work in pairs. Discuss what the words 'जय हे' (*Jaya he*) in the last two lines of the National Anthem convey. Share your answer with your classmates and teacher.

III Read the underlined words in the given lines of the poem. Choose the odd one out that does not correspond with the meaning of the underlined word.

1. She's <u>peerless</u>, let's praise her!
   valuable, incomparable, unmatched
2. Many a sage has <u>sanctified</u> this land.
   blessed , purified, applauded
3. And here all <u>auspicious</u> things are found.
   fortunate, fantastic, favourable
4. Of <u>hoary antiquity</u> is Bharat,
   ancient times, recent past, time immemorial

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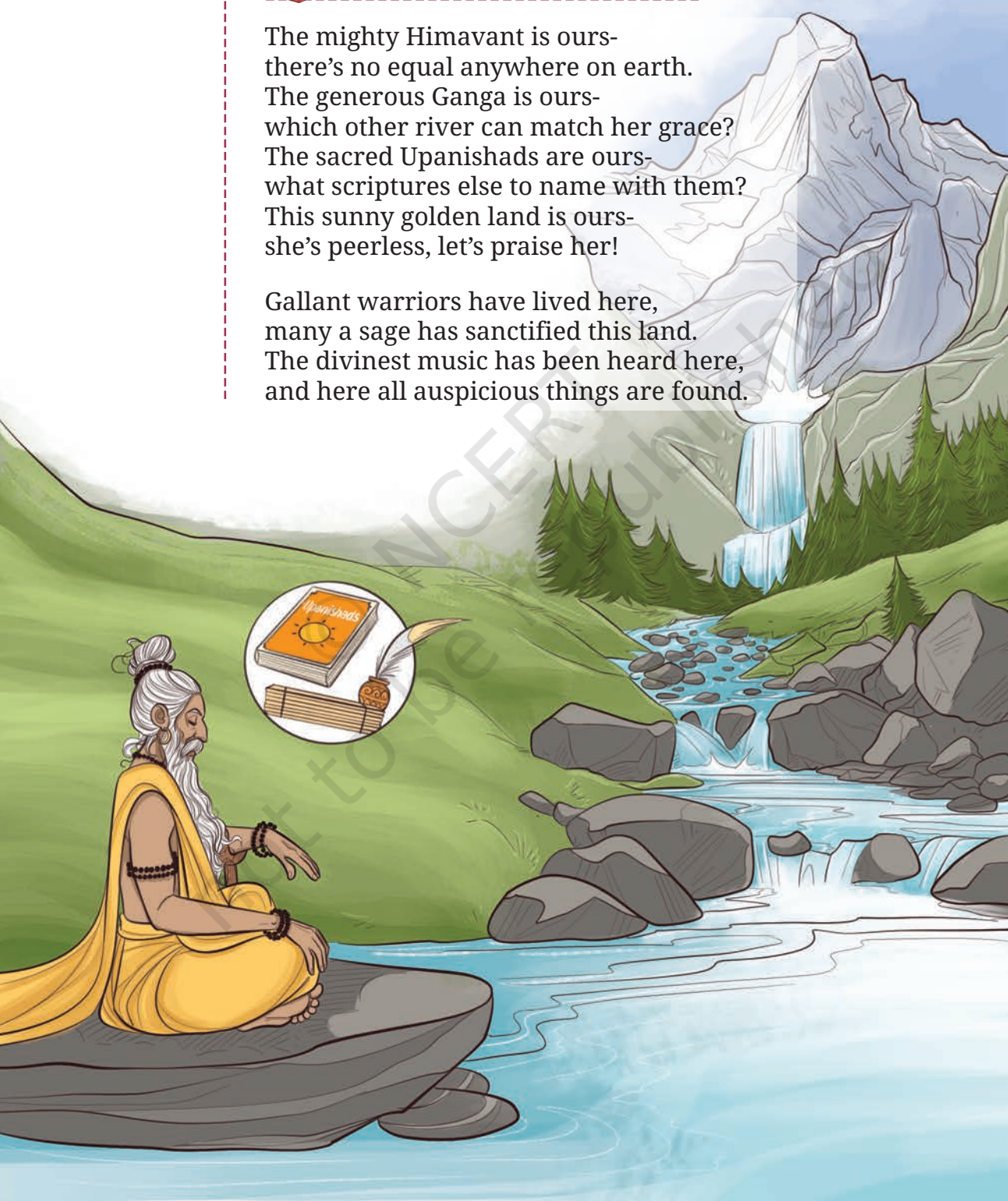
Reading for Appreciation

The mighty Himavant is ours-
there's no equal anywhere on earth.
The generous Ganga is ours-
which other river can match her grace?
The sacred Upanishads are ours-
what scriptures else to name with them?
This sunny golden land is ours-
she's peerless, let's praise her!

Gallant warriors have lived here,
many a sage has sanctified this land.
The divinest music has been heard here,
and here all auspicious things are found.



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Here Brahma-knowledge has taken root,
and the Buddha preached his dhamma here.
Of hoary antiquity is Bharat,
she's peerless, let's praise her! ...

SUBRAMANIA BHARATI

Check Your Understanding

I Fill in the blanks by choosing appropriate words from the box given below to complete the summary of the poem.

warriors	peerless	Upanishads
Ganga	Buddha	Himavant
sages	praise	historical greatness
Brahma-knowledge		

The poem is a tribute to India, celebrating its natural beauty, spiritual heritage, and 1. _____. The poet praises the 2. _____, describing it as mighty and unparalleled. The 3. _____ is depicted as generous and graceful, while the 4. _____ are honoured as sacred and unmatched. The poem highlights the contributions of 5. _____ and 6. _____ who have enriched the land with their bravery and wisdom. It also acknowledges the presence of 7. _____ and the teachings of 8. _____, highlighting India's deep-rooted spiritual and philosophical traditions. The poet repeatedly asserts that India is 9. _____, urging everyone to 10. _____ her.

II Complete the following features about the poem.

1. The impact on the readers (mood): _____
2. The poet's attitude (tone): _____
3. The rhyme scheme: _____
4. Examples of personification: _____

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III What is the impact of the refrain, 'she's peerless, let's praise her!'?

IV Complete the following sentence appropriately.

India is metaphorically described as 'this sunny golden land,' suggesting that it is _____.

V The poet uses symbolism. Match the symbols in Column 1 to what they suggest in Column 2.

Column 1	Column 2
1. Himavant	(i) knowledge and enlightenment
2. Ganga	(ii) spiritual and philosophical legacy
3. Upanishads	(iii) purity and generosity
4. Gallant warriors and sages	(iv) richness and glory
5. Brahma-knowledge and Buddha's Dhamma	(v) strength and permanence
6. Sunny golden land	(vi) courage and wisdom

VI The poet uses imagery (descriptive language to create vivid mental pictures that appeal to the senses). Give any two examples from the poem.

VII What is the impact of the use of hyphens in the first stanza? Select the options that are true.

1.	Creates deliberate pauses to reinforce the sense of admiration and pride
2.	Emphasises the contrast between India's strengths and weaknesses
3.	Lends to the lyrical quality giving it a measured, chant-like rhythm

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4.	Suggests hesitation or uncertainty in the poet's claims about India
5.	Presents a key element of India's greatness before the hyphen and makes a strong assertion about its uniqueness after the hyphen

VIII The poet uses hyperbole in the poem.

Hyperbole (hi-puh-buh-lee) is a figure of speech that involves extreme exaggeration to highlight a point or create a dramatic effect. It is not meant to be taken literally but is used to make something sound more impressive or intense.

For example:

- My luggage weighs a tonne. Does the luggage actually weigh a tonne?
- She was so happy that her smile was a mile wide. Can a smile be a mile wide?

IX The poem is an ode.

An **ode** is a lyrical poem that expresses deep admiration, praise, or reverence for a person, place, object, or idea. It is often written in an elevated and formal style, celebrating the subject with enthusiasm and emotion.

An ode's language is often grand and expressive; and it seeks to highlight the extraordinary qualities of its subject.

Now, identify examples from the poem that correspond to it being an ode.

X The poet uses allusion in the poem.

Allusion is a literary device where a writer makes an indirect reference to a well-known person, place, event, literary work, or cultural element without explicitly mentioning it. The reader is expected to recognise and understand the reference based on prior knowledge. Allusions can come from mythology, religion, literature, history, or popular culture.

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For example: He is a real Einstein in the mathematics class. (This alludes to Albert Einstein, meaning the student is very intelligent, especially in mathematics or science.)

Now, read the explanations and identify the matching allusions from the poem for the following.

- An allusion to the ancient Indian scriptures that form the philosophical core and symbolise deep wisdom and enlightenment.
- An allusion to the concept of spiritual knowledge associated with self-realisation and ultimate truth.
- An allusion to Gautama Buddha's teachings, which include compassion, non-violence, and enlightenment. This highlights India's role in shaping major religious and philosophical traditions.

Critical Reflection

I Read the extract given below and answer the questions that follow.

The mighty Himavant is ours-
there's no equal anywhere on earth.
The generous Ganga is ours-
which other river can match her grace?
The sacred Upanishads are ours-
what scriptures else to name with them?

1. Complete the sentence.

   The word 'mighty' refers to the _____ of the Himavant.

2. Choose the correct option to complete the sentence given below.

   The question mark at the end of the fourth and sixth line of the extract is used to _____.

   (i) show doubt and uncertainty

   (ii) emphasise a point

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(iii) highlight confusion and hesitation

(iv) reveal inquiry and curiosity

3. The poet uses the word 'generous' to describe the Ganga. Why?
4. Why has the movement of the river been described as graceful?
5. Fill in the blank with the correct option from the words given in the brackets.

   The poet is implying that the Upanishads are _____ (unmatched/abundant) in their wisdom and spiritual depth.

II Answer the following questions.

1. How does the poem reflect a strong connection to cultural identity and heritage?
2. What can you infer about the poet's attitude towards India from the repeated phrase 'she's peerless, let's praise her!'?
3. What does the line 'many a sage has sanctified this land' suggest about India's spiritual heritage?
4. How does the poet connect warriors and music to India's greatness?
5. How does this poem foster a sense of national pride?

Vocabulary in Context

I Complete the table by choosing words from the poem.

Suffix	Meaning	Examples
-ous	full of, having the qualities of kindness	1. _____ous
-ity	the state of being very old or ancient	2. _____ity
-est	superlative form	3. _____est
-less	without something	4._____less

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II Complete the following table by adding a different suffix to form new words. Also, create a sentence using the created word. One example has been done for you.

Suffix	Meaning	Sentences
-tion	the action or process of	Example: indicate—indication The dark clouds were an indication that it would rain soon. 1.
-ive	quality or nature of	2.
-ment	the action or result of	3.
-ed	past-tense version of a verb	4.

Listen and Respond

I You will listen to four people talk about the places they like to travel to. As you listen, write the speaker number for the two pictures given. (Transcript for teacher on page 260)

1. Speaker No. ____

2. Speaker No. ____

II You will once again listen to the four speakers. As you listen, match the given statements to the speaker. There are two statements that you do not need. (Transcript for teacher on page 260)

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Statement	Speaker
1. The green surroundings look beautiful visually.	
2. The group visits make even the difficult areas seem easy.	
3. The quietness of the environment here leads to a peaceful experience.	
4. The risk and thrill in such an area is what is most appealing.	
5. The dry expanse promises to appeal to the spirit of exploration.	
6. The sight of such beauty is very inviting and has to be captured.	

Speaking Activity

I In pairs, take turns to speak about the aspects of your village/town/city that you feel are an asset. It could be about geographical, cultural, traditional features, or even its history.

Use these cues to express your praise and admiration.

- One thing that I find truly wonderful about my village/town/city is...
- If I had to describe my village/town/city in one word, it would be...

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- I have always been fascinated by the way the people of my village/town/city...
- What I want other people to know about my village/ town/city is...
- When it comes to the scenery, my village/town/city truly shines because...
- I feel a deep sense of pride when I think about my village/town/city...

Writing Task

I Write a paragraph about a place that you have visited which has stayed in your memory.

Remember to mention the following:

- Why did you go there?
- Who did you travel with?
- How did you prepare for the travel?
- Where did you stay?
- What activities did you do there?

Learning Beyond the Text

I Search for poems or songs dedicated to India, your motherland, in your regional language. Share them with your classmates and explain their meaning too.

II In groups of six, prepare an interdisciplinary project on India's major geographical features. For each feature, describe the region, explain its importance in the lives of the people living there and mention the languages spoken in that region. Include one example of each of the following.

- Mountains – Himalayas, Western Ghats, etc.
- Rivers – Ganga, Yamuna, Krishna, Kaveri, Godavari, etc.
- Deserts – Thar Desert, Rann of Kutch, etc.
- Valleys – Kangra Valley, Nubra Valley, etc.
- Islands – Andaman and Nicobar Islands, Lakshadweep, etc.
- Plateaus – Deccan, Malwa, Meghalaya, etc.

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2 The Pot Maker

Reflect and Respond

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I Look at the pictures given below and identify the vocations. Now, list at least five more vocations.

II Work in pairs. Discuss the following questions and share your answers with your classmates and teacher.

1. What is common among these pictures?
2. We refer to such skill-based work as v__ __ a __ __ o __ s.
3. Mention a few differences between handmade and machine-made products.

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Reading for Meaning

I

Ever since Sentila became old enough to accompany her mother to the fields and forests, she began to dream of becoming a pot maker like her mother and grandmother. However Arenla, her mother, wanted her to become a weaver. On days when she managed to stay at home while her parents went to the fields, Sentila approached expert potters to learn the skill. They were at first amused by the little girl's insistence as they thought that she would soon **outgrow** her childish passion for the craft.

Sentila did not disclose her fascination with pot making at home as she had overheard a conversation between her parents one night. Her mother was complaining about Sentila's **indifference** to weaving. She said, "I shall not teach her pot making as it has brought no joy to me and only a **pittance** for my troubles. The riverbank, where the grey and red clay required for making pots is found, is sixteen kilometres from here. I need to climb down a sheer drop to the riverbank and my back aches from carrying the heavy load uphill all the way to the village. **Pounding** the stubborn clay inside bamboo cylinders to soften it, is also **tedious**. So many times, I've dropped the mould out of sheer exhaustion and have had to start all over again. It takes months to bring out a batch of pots after so much labour. And the reward? A few rupees. But if Sentila learns weaving, she can make much more money besides providing enough cloth for the family. Weaving is

outgrow: to lose interest in something as one grows older

indifference: lack of interest in something

pittance: a small amount of money received as income

pounding: repeated beating

tedious: tiring

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not messy like pot making and can be done indoors in all seasons. Also, the time spent on weaving one shawl is much less and the return is handsome."

Sentila continued her visits to watch the potters at work. She saw how the clay was mixed with water and pounded, how careful they were when they pushed their left hand into a lump of the softened clay and how **deftly** they rotated the lump as they started giving shape to the rotating clay with a spatula held in the right hand. The regular tap, tap of the **spatula** on the clay was music to her ears as she watched in fascination the pot emerging out of a shapeless lump right in front of her eyes. After two or three days, the pots would be given a final touch up to retain the required shape and to test the consistency. Only then would the pots be taken out to dry in the sun before being loaded

deftly: skillfully

spatula: tool used by a potter to shape a pot

on to a kiln in a uniform pattern on a bed of hay and dried bamboo and covered with another layer of the same materials, and then the kiln would be fired. One had to **tend** the fire carefully as over firing or under firing would ruin the entire batch.

tend: take care of

Arenla heard of her daughter's visits but pretended to be ignorant of them. By late afternoon, Sentila had to return home quickly, so that when her mother came back from the fields, she would be there. Gradually, Sentila's visits became a topic of village gossip. People wondered why Arenla was refusing to teach the skill to her daughter. They were worried that if all pot makers **followed suit**, then there would be no expert potters to take their place. One day, Sentila's father, Mesoba was summoned by the village council and asked to explain why Arenla was refusing to pass on the skill to her daughter. He replied in a humble tone, "Uncles and elder brothers, Arenla has never said that she will not teach our daughter pot making; it is only that we wanted her to grow stronger after her illness. You will soon see Sentila making the best pots in the village." After listening to Mesoba's explanation, the elders decided to let him go, cautioning him to remind Arenla that it was her duty to teach her daughter the skill that was handed down from generation to generation. They also told him that skills such as pot making, which not only catered to the needs of the people but also symbolised the tradition and history of the people, did not 'belong' to any individual. And experts were obliged to pass on their skills not only to their own children but also to anyone who wished to learn. Mesoba went home and discussed the matter with Arenla.

followed suit: did the same thing as somebody else has just done

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Check Your Understanding

I Do you think pot making is easy? If yes, why? If no, why not?

II Would Sentila be able to fulfil her dream of becoming a pot maker? Explain.

III Do you think Mesoba and Arenla would support Sentila? Give a reason.

II

The following year, Arenla took Sentila to the riverbank where the grey and red clay was found. She taught Sentila how to dig the clay with a ***dao***, load it on to her carrying basket and soak it in the trough in the work shed before stuffing it into the bamboo cylinder in the right proportion to pound it. Sentila was a quick learner and turned the clay into **malleable** dough. But when she tried her hand at the shaping of the lump into a pot,

***dao*:** an instrument used to dig

malleable: able to be put into shape without breaking or cracking

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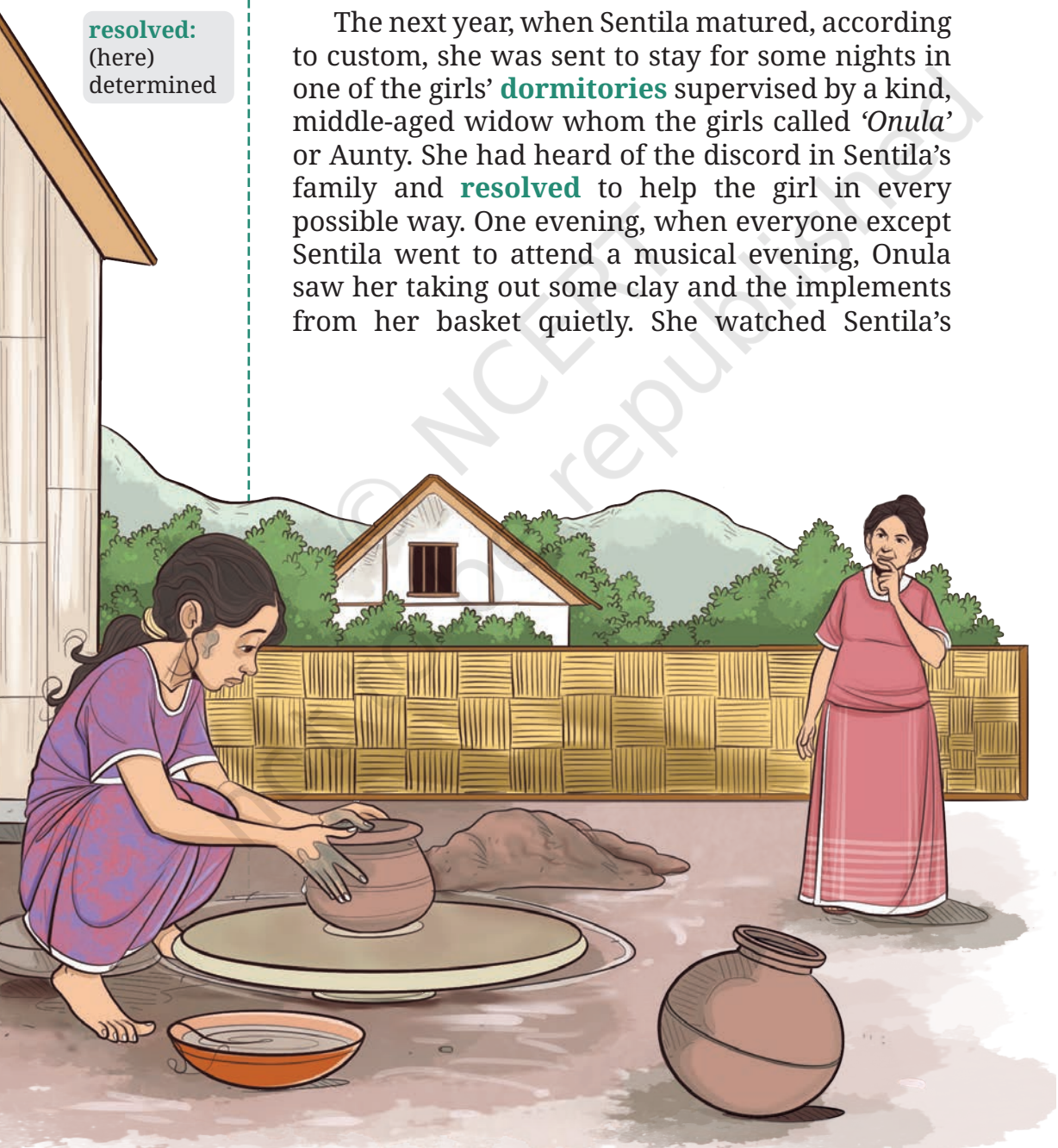
she could not even hold the lump of dough properly. The mother simply sat in a corner and watched the girl try again and again. While Sentila hung her head in shame and frustration, Arenla took over the job, and transformed the lump into a beautiful pot. These sessions continued for almost a year but Sentila was unable to learn anything from her mother.

dormitories: large rooms containing many beds as in a hostel

resolved: (here) determined

The next year, when Sentila matured, according to custom, she was sent to stay for some nights in one of the girls' **dormitories** supervised by a kind, middle-aged widow whom the girls called *'Onula'* or Aunty. She had heard of the discord in Sentila's family and **resolved** to help the girl in every possible way. One evening, when everyone except Sentila went to attend a musical evening, Onula saw her taking out some clay and the implements from her basket quietly. She watched Sentila's



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clumsy efforts to make a pot and noticed that Sentila was too tense. As a result, the clay seemed unable or unwilling to yield the right shape.

When Sentila **wearily** let the misshapen lump fall flat on the ground, Onula went to her and said, "Don't worry, little one, I shall teach you how to make a perfect pot." Sentila watched in amazement as Onula fashioned a beautiful pot and asked her to try again. Sentila took another lump of clay and with a confidence she had never felt before, started the process all over again following the instructions she had just received. She created a beautiful pot! When it was done, she sat there admiring her work but Onula said, "The mouth of the pot is all wrong." Sentila looked at Onula in frustration who smiled and said, "When you work with your mother next time, watch her carefully when she is shaping the mouth of the pot. You are a quick learner and you will do well."

wearily: tiredly

During the next pot making session, Sentila observed how her mother held the left hand and the spatula, how she **slackened** the rhythm when fashioning the mouth of the pots and how a strip of elongated dough was added to the mouth to make the rim. Then, on a bright sunny day, Arenla told Sentila that they should try to make as many pots as they could, otherwise they would not have enough days of sunshine to dry them. They went to the shed quite early to begin. As usual, Arenla completed a batch quickly and asked Sentila to take over. Complaining that she had a headache and a backache, she went out telling Sentila to try and make as many pots as she could. Sentila was surprised and reluctantly began to beat the dough in perfect coordination with her left hand.

slackened: relaxed

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momentum: driving force

dexterity: skill

tally: a count of (pots)

threshold: entrance of a room

intuitively: based on feelings

momentous: of great significance

phenomenon: unusual incident

Before long, she realised that the pot was ready. She started on the next one, and like a sprinter who had suddenly found **momentum**, she continued making pot after pot with the same speed and **dexterity** that she had noticed in her mother's hands. Finally, when she looked at her row of pots, she saw that she had made just one short of her mother's **tally**.

Exhausted from the labour, she decided to go into the house and join her mother for lunch. When she reached the **threshold**, she found her mother lying on the floor. She was not breathing. Sentila ran towards the common area in the village for help.

The villagers raced to the house, and sent for Mesoba. When Arenla's body was being carried out of the house the next morning, Sentila ran after it, shouting, "Mother, I did not wish it to happen this way; it simply came to me. Please forgive me." Those who heard her, did not understand what she meant, except for Onula. She **intuitively** sensed that something **momentous** had happened. On her way back, Onula noticed that the door to the work shed was slightly ajar. Out of curiosity, she stepped inside and abruptly stopped in her tracks; two neat rows of newly-made pots stood side by side. She could find nothing to tell one batch from the other. She was sure that it was not the handiwork of one person alone. Onula stood there for a long time as if trying to absorb a new **phenomenon**. Slowly she walked away from this place of wonder, as she considered it to be, because she believed that she

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had just witnessed a **profound revelation** in the two batches of still moist pots, standing side by side in perfect symmetry inside the shed.

A new pot maker was born.

TEMSULA AO

(An abridged version of the original story)

profound: powerful

revelation: a moment of realisation

Check Your Understanding

I Do you think Onula's support helped Sentila? If yes, why? If no, why not?

II Sentila observes her mother making pots. What does this tell us about her?

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III Arrange the following events of the story in the correct sequence. Share your answer with your classmates and teacher.

1. The village council called Mesoba to know about Arenla's unwillingness to teach pottery to Sentila.	
2. Arenla made a new batch of pots and asked Sentila to continue the work as she was unwell.	
3. Sentila observed how other expert potters crafted beautiful pots.	
4. Sentila was passionate about pottery but did not share it with her mother.	
5. Onula guided Sentila in the art of pot making.	
6. Sentila overheard her mother saying that pot making was a tiring job and that she earned very little from it.	
7. Onula observed two rows of pots inside the work shed, which she felt was the work of two people.	
8. Sentila learnt the art of pot making for a year from her mother, but was unsuccessful.	
9. Sentila was able to make pots quickly and skillfully, just one less than her mother's.	

Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *Pounding the stubborn clay inside bamboo cylinders to soften it, is also tedious. So many times I've dropped*

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the mould out of sheer exhaustion and have had to start all over again. It takes months to bring out a batch of pots after so much labour. And the reward? A few rupees. But if Sentila learns weaving, she can make much more money besides providing enough cloth for the family. Weaving is not messy like pot making and can be done indoors in all seasons. Also, the time spent on weaving one shawl is much less and the return is handsome.

(i) Choose the correct reason for the given assertion.

(A): The effort in making pots is far greater than the returns.

A. The process of pot making is quite tiresome and long, and one hardly earns much.

B. The process of pot making is exhausting, takes a long time, yet gives a sense of satisfaction.

(ii) Why does Arenla want Sentila to learn weaving?

(iii) State one advantage that weaving has over pot making, as per the extract.

(iv) Choose the sentence that uses the word 'handsome' in the same way as in the extract.

A. My father is a handsome man.

B. They will make a handsome profit selling this property.

(v) '*And the reward*?' What is the author's purpose of using a question mark here?

2. *Onula saw her taking out some clay and the implements from her basket quietly. She watched Sentila's clumsy efforts to make a pot and noticed that Sentila was too tense. As a result, the clay seemed unable or unwilling to yield the right shape. When Sentila wearily let the misshapen lump fall flat on the ground, Onula went to her and said, "Don't worry, little one, I shall teach you how to make a perfect pot." Sentila watched in amazement as Onula fashioned a beautiful pot and asked her to try again.*

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(i) Complete the sentence with an appropriate reason.

Onula feels Sentila's effort at making a pot is clumsy because _____.

(ii) Choose the correct option to complete the following sentence.

'Don't worry, little one, I shall teach you how to make a perfect pot.'

This shows that Onula was _____.

A. sincere and generous

B. forgiving and thoughtful

C. thoughtful and generous

D. forgiving and sincere

(iii) Which among the following is the effect of a cause?

A. As a result, the clay seemed unable or unwilling to yield the right shape.

B. Onula saw her taking out some clay and the implements from her basket quietly.

(iv) 'Onula fashioned a beautiful pot.' Here, the word 'fashioned' means _____. (created/styled)

(v) How might Sentila have felt when she saw 'the misshapen lump fall flat on the ground'?

II Answer the following questions.

1. Describe the process of pot making followed by expert pot makers, as observed by Sentila.
2. What warning was given to Mesoba by the village council?
3. How did Sentila feel when she failed at pot making even after a year of training with her mother?
4. 'Onula stood there for a long time as if trying to absorb a new phenomenon'. Explain.
5. 'The tradition and history of the people did not belong to any individual,' what does this symbolise?

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6. What is the significance of the concluding line of the story, 'A new pot maker was born'?
7. What is the role of perseverance in pursuing one's dreams? Elaborate with reference to Sentila.

Vocabulary and Structures in Context

I Read the highlighted words in the following sentences from the text.

1. She taught Sentila how to dig the **clay** with ***dao***, load it on to her **carrying basket**...
2. Sentila was a quick learner and turned the **clay** into malleable **dough**. Pounding the stubborn clay inside **bamboo cylinders** to soften it ...

   The highlighted words describe the tools and materials required in the process of pot making.

   Now, classify the words/phrases given in the box as shown in the table below. One example for each category has been done for you.

dao	dough	pounding	bamboo
clay	kiln	spatula	basket
cylinders	rotating	bed of hay	shaping

Tools/Implements	Raw Materials	Process
dao	dough	pounding

II Notice the use of the following words in the text.

pittance	rupees	reward	return

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These words relate to livelihood and economic aspects that are crucial for any enterprise/business/vocation.

Work in pairs and find the meanings of the following words related to economy. You may refer to a dictionary.

bankrupt	credit	currency	debt
fiscal	inflation	investment	interest

Now, frame sentences using each word.

III Read the following sentences from the text. The main clause has been underlined and the subordinate clause has been circled.

- … she realised **that** the pot was ready.
- She intuitively sensed **that** something momentous had happened.

Subordinate clauses that act like nouns and perform the same functions as subject or object are called **noun clauses**.

1. Complete the following sentences with suitable noun clauses.
   (i) The elders emphasised that _____ _____.
   (ii) Mesoba explained why _____ _____.
   (iii) Onula's promise was that _____ _____.
   (iv) Sentila observed her mother carefully when she was shaping the mouth of the pot, which _____.
   (v) The kiln, where _____, required careful attention to prevent over-or-under firing.
2. Read the following sentences from the text. Underline the main clause and circle the subordinate clause.

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(i) Arenla took Sentila to the riverbank where the grey and red clay was found.

(ii) She started on the next one, and like a sprinter who had suddenly found momentum...

(iii) ... skills such as pot making, which not only catered to the needs of the people...

Subordinate clauses that act like adjectives and give further description of the noun in the main clause are called **adjectival** or **relative clauses**.

3. Complete the following sentences with suitable relative clauses.

   (i) Sentila, whose _____, practised the craft diligently.

   (ii) The village council, where _____, sought an explanation for Arenla's reluctance.

   (iii) The potter's hands, which _____, shaped the clay into beautiful creations.

   (iv) Arenla, her mother, wanted her to learn weaving, which _____.

   (v) Mesoba went home and discussed the matter with Arenla, who _____.

4. Read the highlighted words in the following lines from the text.

   - Onula saw her taking out **some** clay...
   - ... make as **many** pots as they could.
   - ... did not belong to **any** individual.
   - Slowly she walked away from **this** place of wonder.
   - ... they would not have **enough** days of sunshine ...

The highlighted words are **determiners**. Determiners are words that come before nouns and specify something about their quantity, definiteness, or ownership.

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Here is a list of the most frequently used determiners —

- a, an, the (Articles)
- this, that, these, those (Demonstratives)
- my, our, your, his, her, its, their, one's (Possessives)
- one, two, three, etc. (Definite numerals)
- some, any, no, all, both, much, many, few, less, several, little (Indefinite numerals)
- each, every, either, neither (Distributives)

(i) Find out some more determiners from the text.

(ii) Fill in the banks with suitable determiners. The first two blanks have been done for you.

A. The florist arranged <u>five</u> bouquets for <u>her</u> clients, that were displayed in _____ elegant floral shop.

B. The carpenter crafted _____ unique tables, and _____ became the centrepiece in _____ furniture collection.

C. _____ of _____ apprentices in _____ culinary class demonstrated _____ knife skills during the intense cooking session.

D. _____ of _____ sculptures were displayed at _____ art exhibition, showcasing _____ diverse artistic skills.

Listen and Respond

I You will listen to a man speak about stone statues. As you listen, complete the given paragraph by filling in the blanks with the exact words you listen to. (Transcript for teacher on page 261)

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A statue is carved to create a shape that is 1. _____. Among the many things stone is used for making stone 2. _____ is one of them. India has some of the most 3. _____ stone sculptures, as is obvious from its many stone monuments across the country.

II You will now listen to the man speaking about some steps involved in making stone statues. As you listen, select the six correct steps out of the nine given. (Transcript for teacher on page 261)

1. carve to remove large unwanted portions of the stone
2. set up the different tools
3. measure the weight and dimensions of the statue
4. leave the statue in water to firm up overnight
5. refine the creation within the stone
6. choose the stone
7. begin carving from the centre
8. detach the creation from the stone as the final statue
9. work to bring out the imagined shape

Speaking Activity

- Work in pairs and choose two characters from the story—Sentila and one other character [Arenla, Mesoba, Onula, or a village elder].
- Prepare to speak from the chosen character's perspective based on information from the story and the understanding of the intentions of the characters.
- Prepare a role-play between Sentila and the chosen character. The conversation between the characters should cover the following points.
  - Sentila's desire to learn pot making
  - the challenges she faces
  - the advice or perspective the other character offers

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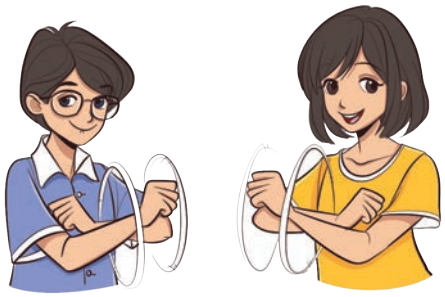
- Students can use direct quotes from the story and creatively expand on the characters' thoughts and feelings.



You may use the following sentence prompts.

- I feel/felt _____ because...
- I wish/wished _____ because...
- When you said/did _____, it made me feel/think _____ because...

Writing Task

Reflective Writing – Identifying Skills and Passion

Reflective writing encourages introspection and thoughtful exploration of personal experiences, skills, and aspirations. It helps individuals gain deeper insights into themselves and their goals through structured reflection.

I Follow the steps given below to create a write-up about your skills and passions.

- Step 1: Introduction

Reflect on your passions and the skills you currently possess or are developing. Consider why these activities or interests are meaningful and enjoyable to you.

- Step 2: Describing skills

Describe specific activities or practices you engage in to nurture your skills. This could include hobbies, classes (art, music, coding, etc.), workshops, or personal projects.

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- Step 3: Passion into profession

Identify which of these skills you believe have the potential to turn your passion into a profession. Explain why you think these skills are crucial or advantageous in your chosen field.

- Step 4: Examples and reflection

Provide examples or anecdotes that illustrate how your skills and passions complement each other. Reflect on how these experiences have shaped your career aspirations and personal growth.

- Step 5: Conclusion

Summarise your reflections. Discuss any insights gained about yourself, your skills, and your career ambitions through this exercise.

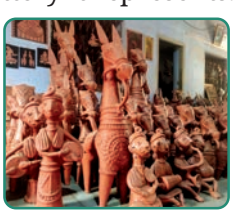
Learning Beyond the Text

I Pottery is practised in many parts of our country and each region has its unique style.

Find out about the different styles of indigenous pottery of your region and other regions of our country. Some notable styles include:

- Khurja pottery from Uttar Pradesh
- Blue pottery from Jaipur
- Terracotta from West Bengal
- Andretta pottery from Himachal Pradesh
- Karigari pottery from Tamil Nadu
- Longpi Black pottery from Manipur

1. Match the pictures with the pottery it represents.



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II You must have read stories in English and in your own language about the value of handicrafts and art. Read the story 'Quality' by John Galsworthy. Write its review and make a presentation highlighting the decline of traditional crafts and skills *vs.* industrialisation and mass-produced goods.

Quality

I knew him from the days of my extreme youth, because he made my father's boots. He lived with his elder brother in his shop, which was in a small by-street in a fashionable part of London.

The shop had a certain quiet distinction. There was no sign upon it other than the name of Gessler Brothers; and in the window a few pairs of boots. He made only what was ordered, and what he made never failed to fit. To make boots—such boots as he made—seemed to me then, and still seems to me, mysterious and wonderful.

I remember well my shy remarks, one day, while stretching out to him my youthful foot. "Isn't it awfully hard to do, Mr Gessler?" And his answer, given with a sudden smile from out of the redness of his beard: "*Id is an ardt*!"

It was not possible to go to him very often— his boots lasted terribly, having something beyond the temporary, some essence of the boot stitched into them.

One went in, not as into most shops, but restfully, as one enters a church, and sitting on the single wooden chair, waited. A guttural sound, and the tip-tap of his slippers beating the narrow wooden stairs and he would stand before one without coat, a little bent, in leather apron, with sleeves turned back, blinking—as if awakened from some dream of boots.

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And I would say, “How do you do, Mr Gessler? Could you make me a pair of Russian-leather boots?”

Without a word he would leave me retiring whence he came, or into the other portion of the shop, and I would continue to rest in the wooden chair inhaling the incense of his trade. Soon he would come back, holding in his hand a piece of gold-brown leather. With eyes fixed on it he would remark, “*What a beaudiful biece*!” When I too had admired it, he would speak again. “*When do you wand dem*?” And I would answer, “Oh! As soon as you conveniently can.” And he would say, “Tomorrow *fordnighd*?” Or if he were his elder brother: “I will ask my *brudder*.”

Then I would murmur, “Thank you! Good morning, Mr Gessler.” “Good morning” he would reply, still looking at the leather in his hand. And as I moved to the door, I would hear the tip-tap of his slippers going up the stairs: to his dream of boots.

I cannot forget that day on which I had occasion to say to him, “Mr Gessler, that last pair of boots creaked, you know.”

He looked at me for a time without replying, as if expecting me to withdraw or qualify the statement, then said,“*ld shouldn’d’ave greaked*.”

“It did, I’m afraid.” “*You god dem wed before dey found demselves*.”

“I don’t think so.”

“At that he lowered his eyes, as if hunting for memory of those boots and I felt sorry I had mentioned this grave thing. “*Zend dem back*,” he said, “*I will look at dem*.”

“*Zome boods*,” he continued slowly, “*are bad from birdt. If I can do noding wid dem I take dem off your bill*.”

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Once (once only) I went absent-mindedly into his shop in a pair of boots bought in an emergency at some large firm. He took my order without showing me any leather and I could feel his eyes penetrating the inferior covering of my foot. At last he said, "*Dose are nod my boods*."

The tone was not one of anger, nor of sorrow, not even of contempt, but there was in it something quiet that froze the blood. He put his hand down and pressed a finger on the place where the left boot was not quite comfortable.

"*Id 'urds' you dere*," he said, "*Dose big virms 'ave no self-respect*." And then, as if something had given way within him, he spoke long and bitterly. It was the only time I ever heard him discuss the conditions and hardships of his trade.

"*Dey get id all*," he said, "*dey get id by advertisement, nod by work. Dey take id away from us, who lofe our boods. Id gomes to dis— bresently I haf no work. Every year id gets less. You will see*." And looking at his lined face I saw things I had never noticed before, bitter things and bitter struggle and what a lot of grey hairs there seemed suddenly in his red beard!

As best I could, I explained the circumstances of those ill-omened boots. But his face and voice made so deep an impression that during the next few minutes I ordered many pairs. They lasted longer than ever. And I was not able to go to him for nearly two years.

It was many months before my next visit to his shop. This time it appeared to be his elder brother, handling a piece of leather.

"Well, Mr Gessler," I said, "how are you?" He came close, and peered at me. "*I am breddy well*," he said slowly "*but my elder brudder is dead*."

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And I saw that it was indeed himself but how aged and wan! And never before had I heard him mention his brother. Much shocked, I murmured, "Oh! I am sorry!"

"Yes," he answered, "he was a good man, he made a good *bood*. But he is dead." And he touched the top of his head, where the hair had suddenly gone as thin as it had been on that of his poor brother, to indicate, I suppose, the cause of his death. "*Do you wand any boods*?" And he held up the leather in his hand. "*Id's a beaudiful biece*."

I ordered several pairs. It was very long before they came—but they were better than ever. One simply could not wear them out. And soon after that I went abroad.

It was over a year before I was again in London. And the first shop I went to was my old friend's. I had left a man of sixty; I came back to one of seventy-five, pinched and worn, who genuinely, this time, did not at first know me.

"*Do you wand any boods*?" he said. "*I can make dem quickly; id is a zlack dime*."

I answered, "Please, please! I want boots all around—every kind."

I had given those boots up when one evening they came. One by one I tried them on. In shape and fit, in finish and quality of leather they were the best he had ever made. I flew downstairs, wrote a cheque and posted it at once with my own hand.

A week later, passing the little street, I thought I would go in and tell him how splendidly the new boots fitted. But when I came to where his shop had been, his name was gone.

I went in very much disturbed. In the shop, there was a young man with an English face.

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"Mr Gessler in?" I said.

"No, sir," he said. "No, but we can attend to anything with pleasure. We've taken the shop over."

"Yes. yes," I said, "but Mr Gessler?"

"Oh!" he answered, "dead."

"Dead! But I only received these boots from him last Wednesday week."

"Ah!" he said, "poor old man starved himself. Slow starvation, the doctor called it! You see he went to work in such a way! Would keep the shop on; wouldn't have a soul touch his boots except himself. When he got an order, it took him such a time. People won't wait. He lost everybody. And there he'd sit, going on and on. I will say that for him—not a man in London made a better boot. But look at the competition! He never advertised! Would have the best leather too, and do it all himself. Well, there it is. What could you expect with his ideas?"

"But starvation!"

"That may be a bit flowery, as the saying is—but I know myself he was sitting over his boots day and night, to the very last you see, I used to watch him. Never gave himself time to eat; never had a penny in the house. All went in rent and leather. How he lived so long I don't know. He regularly let his fire go out. He was a character. But he made good boots."

"Yes," I said, "he made good boots."

JOHN GALSWORTHY

(An abridged version of the original story)

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Gifts of Grace: Honouring Our Vocations

Reflect and Respond

I Given below are four riddles. Read and identify who these people are.

1. In furrows deep, secrets I sow,
   As time passes,
   I watch them grow.
   Who am I? _____

2. From wheel to kiln, my skill is born,
   Step by step, an art takes form.
   Who am I? _____

3. I lay foundations, brick by brick,
   To build a house, it's me you pick.
   Who am I? _____

4. I work with pots, pans, and spice,
   Creating dishes that taste so nice.
   Who am I? _____

II What is the role and relevance of the people you identified in the riddles. How do they contribute to the society? Discuss with your classmates and teacher.

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Reading for Appreciation

I hear Bharat celebrating, the varied vocations I hear;

Those of craftsperson, each one celebrating their craft, woven with colours and myriad hues.

The artisans with lutes, each hailing varied emotions and celebrating dreams, echoing in the streets.

The carpenters celebrating; they create anything out of wood with mathematical precision,

The electricians humming; they get ready for work, work with cables and wires to brighten our lives,

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The boatmen gathering their nets from the shore, sailing, and singing while at work, return to tell the tales of life at sea,

The shoemakers affirming the quality of their work, for the feet that walk, dance, run, jump, return home.

The delicious singing of the cook, or the rhythm of designer, mason, each celebrating what belongs to them and to none else,

The voice of their vocation is the voice of their identity. I hear Bharat celebrating, the varied voices I hear!

ANONYMOUS

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Check Your Understanding

I Based on your understanding of the poem, state whether the following statements are true or false. Also, rectify the false statements.

1. The poem highlights the skilled work of craftsperson.
2. The poet shares that musicians express emotions through their instruments.
3. The carpenters in the poem are admired for their logical work.
4. The electricians in the poem are recognised for their crucial role in lighting up lives.
5. The poem pays homage to shoemakers who manufacture quality footwear.
6. The poem celebrates the patriotism of the people of Bharat.
7. The poet feels that each vocation deserves to be respected.

II Let us appreciate the poem.

1. Rhyme Scheme and Lineation
   (i) Does the poem strictly adhere to a rhyme scheme, or is it in free verse?
   (ii) What is the impact of the varying length of lines in the poem?
   (iii) What is the pattern in the structure of most lines of the poem?
2. Speaker
   (i) Who appears to be the speaker and what is her/his role here?
3. Tone and Mood
   (i) Fill in the blanks with suitable options from the box given below.

serious	celebratory	hostile
reverential	joyful	sympathetic

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A. The tone is _____and _____ , depicting a sense of admiration and respect for the artisans and craftspersons.

B. There is a _____mood throughout the poem, capturing the vibrancy and richness of cultural traditions and skills.

4. Imagery

(i) Select any two descriptions from the poem that evoke visual images.

(ii) Fill in the blanks with suitable phrases.

The poem includes auditory imagery through mentions of artisans with lutes, _____, and _____, emphasising the sounds associated with each vocation.

5. Metaphor

(i) State whether the following sentence is true or false.

The mention of 'delicious singing' of the cook is a metaphor because it implies that the quality of the singing is so enjoyable or pleasing that it can be equated to the experience of tasting something delicious.

6. Personification

(i) Select the line that tells us that the poet personifies vocations by attributing human-like qualities to them.

7. Repetition

(i) Why might the poet have begun and ended with the same line—'I hear Bharat celebrating, the varied vocations I hear!'?

8. Alliteration

(i) Identify two examples of alliteration from the poem.

9. Symbolism

(i) Each vocation in the poem symbolises something more than just a job. What does it symbolise?

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Critical Reflection

I Read the extract given below and answer the questions that follow.

The shoemakers affirming the quality of their work, for the feet that walk, dance, run, jump, return home.

The delicious singing of the cook, or the rhythm of designer, mason, each celebrating what belongs to them and to none else,

1. The poet says that the shoemakers 'affirm' the quality of their work. What does 'affirm' refer to here?
   (i) to make adjustments in
   (ii) to declare with confidence
   (iii) to label the goods
   (iv) to justify the efforts
2. What do quality shoes help with, according to the poet?
3. What does 'return home' symbolise besides the literal act of returning?
4. Identify the phrase that tells us that every worker's contribution is distinct.
5. Complete the following with suitable words.
   ...for the feet that walk, dance, run, jump, return home refers to _____.

II Answer the following questions.

1. Why does the poet say, 'I hear Bharat celebrating, the varied vocations I hear'?
2. What does the electrician 'humming' while getting ready for work suggest?
3. Explain the significance of the line, 'The voice of their vocation is the voice of their identity.'
4. Do you think the role of all the people belonging to different vocations is important in our daily lives? Support your answer with a reason.

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5. Why is the poet celebrating all the vocations in the poem? Explain by giving examples from your context.
6. How does the poet use sensory imagery to bring out the beauty of everyday work?

Vocabulary in Context

I People of different vocations are being described in the poem. Match the vocations given in the box below with the descriptions that follow.

ASHA worker	confectioner	sericulturist
welder	horticulturist	goldsmith

1. A person who studies or grows garden plants: _____
2. A trained female community health worker: _____
3. A producer of raw silk: _____
4. A person whose job is making or selling sweets and chocolates: _____
5. A metalworker who specialises in working with precious metals: _____
6. A person who fuses materials together: _____

Did You Know?

Accredited Social Health Activist (ASHA) is a group of community health workers employed by the Ministry of Health and Family Welfare (MoHFW) as a part of India's National Rural Health Mission (NRHM).

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II Identify the word from Column 2 that is not the synonym of the words given in Column 1.

Column 1	Column 2
1. myriad	(i) countable, innumerable, numerous, abundant
2. hues	(ii) shades, tints, drawing, colour
3. precision	(iii) exactness, accuracy, correctness, calculation
4. varied	(iv) assorted, diverse, uniform, different
5. delicious	(v) mouth-watering, inedible, tasty, flavourful

Listen and Respond

I You will listen to two friends, a boy and a girl discussing the occupations of their parents. As you listen, answer the following question in two to three words only. (Transcript for teacher on page 262)

What does the boy use to understand the details of the tools?

II You will listen to the girl and the boy once again. As you listen, answer the questions by selecting the correct option.

1. The girl is _____ about taking food for her mother at the factory.
   (i) happy
   (ii) boastful
   (iii) unsure
2. The boy thinks that the job of the girl's mother carries a lot of _____.
   (i) luck
   (ii) risk
   (iii) responsibility

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3. The girl _____why the boy is good at science exhibitions.
   (i) wonders
   (ii) questions
   (iii) realises
4. The girl shares her _____ about joining the weekend discussion on tools.
   (i) doubts
   (ii) wish
   (iii) ideas

Speaking Activity

The poet speaks of several occupations in the poem.

Create groups of five. Allot the role of any five vocations that the poet talks about. Each student in the group will represent one vocation.

Each student speaks for 1–2 minutes about their vocation—who they are, what they do, where they work, what kind of experiences they have at work, what problems they face and a message for all.

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Writing Task

I Your school will be organising a 'Career Mela' in which students are to be made familiar with the different career options. Complete the poster for the event given below.

NAME OF THE ORGANISER **Event** purpose (if any) Date Time Venue Highlights/Attractions Slogan Entry tickets Sponsors Issuing Authority	_____ announces _____**MELA** to spread awareness about various careers on 25 February from 9 a.m. to 6 p.m. at _____, _____ Highlights: • Details, information _____ provided for all streams • Counsellors for all _____ • Interactive _____ with professionals CHART YOUR FUTURE AT CAREER MELA _____: **FREE** _____ _____School

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A **poster** is used to announce an event. It has the following features:

- placed in a box
- visually attractive
- letters of different fonts and size
- proportionate spacing
- word limit: 50

Learning Beyond the Text

I You must have read poems and songs related to childhood fascination about different vocations in English and in your own language. Now, read and enjoy the poem given below.

The Lamplighter

My tea is nearly ready and the sun has left the sky;

It's time to take the window to see Leerie going by;

For every night at tea-time and before you take your seat;

With lantern and with ladder he comes posting up the street.

Now Tom would be a driver and Maria go to sea,

And my papa's a banker and as rich as he can be;

But I, when I am stronger and can choose what I'm to do,

O Leerie, I'll go round at night and light the lamps with you!

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For we are very lucky, with a lamp before the door,
And Leerie stops to light it as he lights so many more;
And O! before you jurry by with ladder and with light,
O Leerie, see a little child and nod to him to-night!

R.L. STEVENSON

II Visit the website https://www.msde.gov.in/

Collect information on any one vocation of your choice. Prepare a presentation explaining the following.

- Reason for your choice
- How is it helpful to the society and self?

III

A Japanese Haiku

Make up your mind, Snail!
You are half inside your house,
And halfway out!

Haiku is a traditional Japanese poetry form. A very short poem consisting of 17 syllable verses divided into three lines, with five syllables in the first, seven syllables in the second, and five syllables in the third.

Now, create a Haiku poem and share with your classmates and teacher.

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3

Winds of Change

Reflect and Respond

0903CH03

I Does anyone in your family use a hand fan? What do you call it in your language? What is it made of?

II Work in pairs. Study the pictures given below carefully and complete the information. Discuss your answers with your classmates and teacher.

Fans			
The State it is from	Assam	Kerala	Uttar Pradesh
Shape	_____	_____	_____
Made of	_____	Palm leaf	*Moonj* grass

III Work in pairs. Match the underlined words in Column 1 with their meanings in Column 2 given on the next page. Share your answers with your classmates and teacher.

I visited the crafts fair yesterday. It was a wonderful experience. Each <u>indigenous</u> artefact was an <u>innovative</u> creation of <u>industrious</u> craftspersons with its <u>intricate</u> design. It <u>invoked</u> a sense of respect for the <u>initiatives</u> taken by the government to showcase them.

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Column 1	Column 2
1. indigenous	(i) hardworking
2. innovative	(ii) actions to improve a situation
3. industrious	(iii) brought out
4. intricate	(iv) local—from where it originated
5. invoked	(v) new and original in approach
6. initiatives	(vi) elaborate/detailed

Reading for Meaning

The word *punkha* or *pankha* originates from the word '*pankh*', which means feather of a bird. Pankha is used to refer to all fans, whereas the word *pankhi* denotes a small plumed fan used in ancient India. Evidence of the existence and use of pankhi in India can be found in Buddhist wall paintings at Ajanta. These wall paintings date back to the 2nd century CE. Other representations of the punkha can be found in embroidery work, sculptures, and carvings. In ancient times, pankhas were used in temples to fan deities. They were also used in royal courts to fan kings. Pankhas varied in size from a tiny two inch one to large ones requiring a person's full arm strength to move them.

Over time, pankhas became significant cultural goods distributed through trade routes. They were considered exotic and stylish. Although there was substantial commonality in their use across India, different villages and towns developed their own varieties of traditional pankhas. Each place developed pankhas with distinct materials or a variety of intricate designs, that set them apart from one another. Bamboo, cane, palm leaf, silk,

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brass, leather, and silver pankhas, with decorative beads and stones were used depending on geographies, cultures, and traditional rituals.

In modern times, the use of pankhas has been restricted to decorative purposes, and they have become traditional craft items in India. The structure of each fan reflects the cultural core of the region that crafts it. For instance, the appliqué hand fan of Rajasthan is an antique pankha made of pieces of fabric in different shapes and patterns sewn onto another cloth with the use of ornamental needlework. Furthermore, the zardozi hand fan of Rajasthan differs in its use of glittering ornate and **encrusted** gold threadwork. In Rajasthan, temple hand fans are popular too. These are made by engraving brass and have a long handle. The painted hand fan, a cardboard pankha featuring various images, is usually offered to gods.

encrusted: covered or decorated

The adjoining state of Gujarat has its own indigenous take on pankhas. These hand fans are elegant pure cotton-based fans embellished with mirror work. The beads hand fan is covered with colourful beads and has a silver handle. Gujarat is the centre for bead craft in India and these dainty pankhas are commonly used as wall decorations. Kutch is recognised for its hand-stitched leather hand fans decorated with thread and wool at its seams. Gujarat's industrious home-based women workers have worked tirelessly in the handicraft of pankha-making to produce embroidered hand

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fans with traditional mirror work and cross-stitch embroidery in different shapes and sizes.

Artisans in Bengal make delicate pankhas from the beautiful milky-white spongy centre of the ***sola***. The palm leaf hand fans are locally referred to as *Tal Patar* Pankha. They are easy to carry and are **perpetually** kept as an article of possession in Bengali households.

sola: a type of water grass

perpetually: constantly

Other states in India have their own variations of fans as well. The *Phadh* hand fans of Uttar Pradesh are adorned with pure gold, silver zari, silk, and satin frills. The large palm leaf fans of Odisha as well as Bihar's colourful and sturdy bamboo hand fans, are all recognised across India due to their **antiquity** and rarity.

antiquity: the distant past

Many tribes in India have adopted this handicraft to make their own versions of the handheld fan. Materials such as grass and metal are embedded into the fans using bamboo sticks and grass. Cane and palm leaves are used, with silk and brass being reserved for antique pieces of these hand fans. The use of geometrical patterns and the white ink and red background combinations have helped the tribes create multiple beautifully designed pankhas.

With time and the **advent** of technology and innovative creations, the beautiful culture of pankhas runs the risk of slowly losing its presence among Indians. Once made for personal use, over time this handicraft has transformed into

advent: arrival

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a commercial business and now provides some form of livelihood to India's artisans. The slight increase in popularity and demand is significantly factored by the different versions of the pankha being crafted.

One of the first steps to preserve the essence of the craft is by celebrating pankhas, and appreciating the culture, stories, and artistry that this handicraft invokes. This allows contemporary pankha makers to demonstrate their craft and regain its popularity. It also helps provide them with a commercial platform to create a sustainable livelihood. Initiatives such as pankha-making workshops, both within and outside the handicraft exhibitions help spread awareness about the beauty and importance of this craft in India's culture.

Check Your Understanding

I Work in pairs to complete the table on pankha. Share your answers with your classmates and teacher.

State	Type of Fan	Material Used
Rajasthan	appliqué hand fan	_____
	_____	gold thread
	temple hand fans	_____
Gujarat	mirror work hand fans	_____
	_____	beads
	_____	leather, decorated with thread and wool
West Bengal	*sola* hand fans	_____

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Uttar Pradesh	_____	pure gold, silver zari, silk and satin frills
Bihar	_____	bamboo

Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *Over time, pankhas became significant cultural goods distributed through trade routes. They were considered exotic and stylish. Although there was substantial commonality in their use across India, different villages and towns developed their own varieties of traditional pankhas. Each place developed pankhas with distinct materials or a variety of intricate designs, that set them apart from one another.*

   (i) State whether the following sentence is true or false.

   Pankhas were one of the most popular items of commerce.

   (ii) Why has the word 'traditional' been used to describe pankhas?

   (iii) Complete the following statement.

   The sentence 'They were considered exotic and stylish' is an opinion and not a fact because _____.

   (iv) Infer one reason for commonality in the use of pankhas across India.

   (v) Select which one of the two statements is the correct assertion for the given reason.

   Reason: Pankhas were made of indigenous materials, unique to the region, with elaborate designs.

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A. Each kind of pankha could be distinguished from the other.

B. Pankhas were used by many people.

2. *With time and the advent of technology and innovative creations, the beautiful culture of pankhas runs the risk of slowly losing its presence among Indians. Once made for personal use, over time this handicraft has transformed into a commercial business and now provides some form of livelihood to India's artisans. The slight increase in popularity and demand is significantly factored by the different versions of the pankha being crafted.*

(i) Infer one negative impact of technological advancement on pankha.

(ii) Complete the statement with an appropriate reason.

The writer refers to 'pankhas' not just as an object but as a 'culture' because _____.

(iii) Select a line from the extract which depicts how the role of the pankha has changed over the years.

(iv) List one way in which the increase in demand of pankhas might benefit artisans.

(v) Select the factor that has contributed to the commercialisation of pankhas.

A. cultural preservation

B. economic demand

C. technological advancements

D. artisan initiative

II Answer the following questions.

1. How does the title 'Winds of Change' capture the essence of the chapter?

2. Support the following statement with any two relevant examples from the chapter.

'The structure and design of pankhas are testimony to the cultural identity of the region.'

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3. The chapter mentions pankhas running the risk of slowly losing their presence among Indians. Evaluate how the balance between preserving traditional craftsmanship and incorporating innovative designs in the creation of pankhas will help in this regard.
4. How might initiatives such as pankha-making workshops contribute to the preservation of this traditional craft?
5. The writer mentions celebrating pankhas in the concluding part of the chapter. Assess how this could be beneficial to artisans and the craft.
6. How does the restriction of the use of pankha for decorative purposes reflect the changing cultural role of these traditional fans in modern India?

Vocabulary and Structures in Context

I Read the following pairs of words from the text.

exotic and stylish	villages and towns
thread and wool	silk and brass
ornate and encrusted	within and outside

1. Classify the pairs of words given above in the following categories. One example has been done for you.

Appearance	Place	Material
	within and outside	

Now, find more such word pairs from the text and share them with your classmates and teacher.

II Find the word pairs for the following fixed expressions. Write the meanings of these expressions by selecting them from the box given below. One example has been done for you.

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Some common expressions with 'and' have a fixed order which cannot be changed. The shortest expression comes first. For example, bread and butter (*not butter and bread)

Word 1		Word 2	Fixed Expression	Meaning of the Expression
1. high		tear		
2. cut		fast		
3. fact		sundry		
4. all	and	thin	all and sundry	(v) everyone, not just a few special people
5. wear		figures		
6. time		run		
7. thick		again		
8. hard		dry		

Now, match the following meanings with the correct word pairs created above.

(i) in a difficult situation, without help or money–

(ii) the damage to object due to normal use –

(iii) accurate and detailed information –

(iv) even when there are problems or difficulties–

(v) everyone, not just a few special people–

(vi) often; on many or all occasions–

(vii) To make a quick or sudden escape –

III Read the following word combinations from the text.

- sustainable livelihood
- aesthetically pleasing
- appreciating the culture

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The given phrases are conventional combinations just like fixed expressions. Such combinations are called **collocations**.

1. Choose the appropriate word collocations for the following sentences.
   (i) The students have to (take/give) the English exam tomorrow.
   (ii) The interviewer asked the candidate to (take/have) a seat.
   (iii) My scooter (dashed against/ran into) a car.
   (iv) I must (take/own) responsibility for my success.
   (v) I would like to (tone up/improve) my grammar.

IV Read the following sentences. Underline the verbs.

1. In modern times, pankhas have become traditional craft items in India.
2. Gujarat's industrious home-based women workers have worked tirelessly in the handicraft of pankha-making.
3. Many tribes in India have adopted this handicraft.
4. Once made for personal use, this handicraft has transformed into a commercial business.

The underlined verbs refer to the past, but have relevance to the current or present time. This form of tense is called the **present perfect tense**. Recently completed actions also take the present perfect form of tense.

Now, fill in the blanks with the present perfect form of verbs in the following paragraph. One example has been done for you.

Puppets <u>have</u> long <u>fascinated</u> (fascinate) audiences worldwide. Puppeteers (i) _____ (create) intricate characters and captivating

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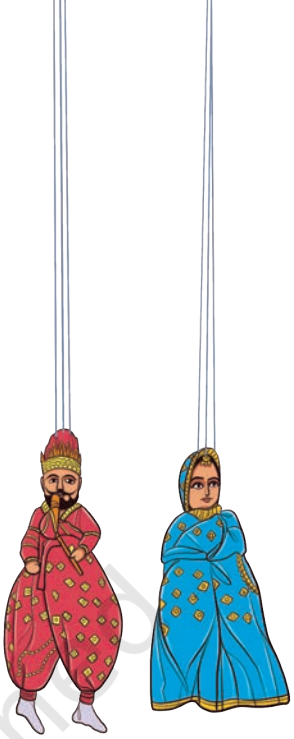
stories with their skillful artistry. They (ii) _____ (master) the delicate movements that bring these lifeless figures to life, entertaining both children and adults. Over the years, puppetry (iii) _____ (evolve), using modern technology while preserving traditional techniques. Many puppeteers (iv) _____ (pass) down their craft through generations, ensuring its continuity. They (v) _____ (perform) in theatres, on television, and at festivals, conveying important cultural narratives.



Listen and Respond

I You will listen to a dialogue between a boy and a girl discussing which type of pankha they should choose as a gift. As you listen, choose four statements out of seven that are true from 1–7 given below. (Transcript for teacher on page 263)

1. Rohan thinks Grandma prefers heavier items because they feel more substantial.
2. Priya suggests getting a pankha that can be easily moved around.
3. Rohan believes Grandma enjoys sitting in the verandah during the evenings.
4. Priya knows Grandma likes to keep special items close to her.
5. Rohan thinks a pankha with intricate designs would be too delicate for Grandma's liking.
6. Priya suggests choosing between a bamboo pankha with beadwork or an embroidered pankha with mirror work.
7. Rohan decides they should buy the pankha without consulting their mom.

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Speaking Activity

I Work in groups of four. Look at the pictures of the four different kinds of fans given below.

Hand fan

Ceiling fan

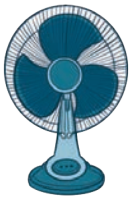

Table fan

Handheld fan

- Each of you in the group will pick one kind of fan.
- Imagine yourself to be that fan.
- Use the points given in the box below.

- Introduce yourself as the fan which you have chosen.
- Describe yourself, for example, your features, etc.
- What do you like about yourself?
- What do you feel is your weakness?
- What makes you unique?

Writing Task

I Describe an artefact you have made in your craft class or learnt from someone.

Begin with collection and organisation of the facts with the help of the pointers given above. Do not include your opinion in the factual description.

Learning Beyond the Text

I Identify any art or craft item from your region and make a presentation describing its features, materials, and process involved in making it, its usage, etc. You may refer to the points given on the next page.

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1
- Name of the object and its physical characteristics—appearance, shape, size, colour, etc.
- What is it made up of?

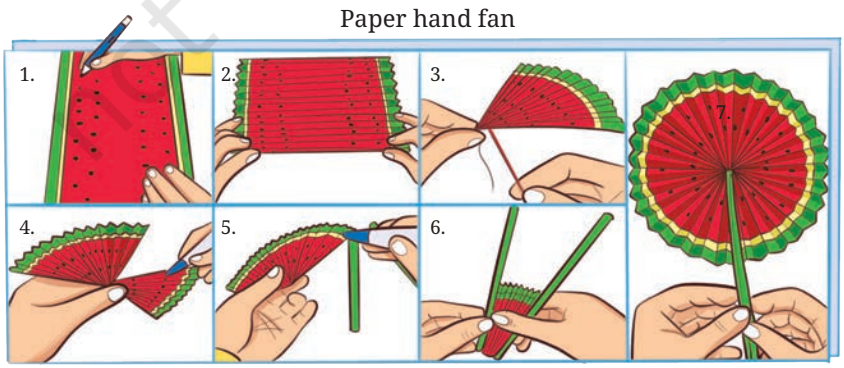
2
- Which region does it belong to? How has it been used traditionally?
- Is there an origin story associated with it? How has it evolved over time?

3
- How can it be used effectively and safely in today's time?

II You can also make your own hand fan. Take ideas from the pictures given below and in groups of four, make your own hand fan. Display the hand fans in the class and describe the process used to make it.

Hand fan

Paper hand fan



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III You must have read stories about the impact of art, painting, etc. in your life, in English and in your own languages. Now, read and enjoy the story given below.

The Last Leaf

Sue and Johnsy, two young artists, shared a small flat. The flat was on the third storey of an old house.

Johnsy fell very seriously ill in November. She had pneumonia. She would lie in her bed without moving, just gazing out of the window. Sue, her friend, became very worried. She sent for the doctor. Although he came every day there was no change in Johnsy's condition.

One day the doctor took Sue aside and asked her, "Is anything worrying Johnsy?"

"No," replied Sue. "But why do you ask?"

The doctor said "Johnsy, it seems, has made up her mind that she is not going to get well. If she doesn't want to live, medicines will not help her."

Sue tried her best to make Johnsy take an interest in things around her. She talked about clothes and fashions, but Johnsy did not respond. Johnsy continued to lie still on her bed. Sue brought her drawing-board into Johnsy's room and started painting. To take Johnsy's mind off her illness, she whistled while working.

Suddenly Sue heard Johnsy whisper something. She quickly rushed to the bed and heard Johnsy counting backwards. She was looking out of the window and was saying, "Twelve!" After sometime she whispered "eleven", then "ten", then "nine", "eight", "seven". Sue anxiously looked out of the window. She saw an old ivy creeper climbing half-way up the brick wall opposite their window. In the strong wind outside, the creeper was shedding its leaves. "What is it, dear?" Sue asked.

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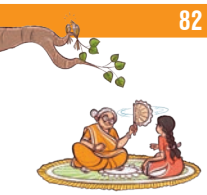

"Six," whispered Johnsy. "They are falling faster now. Three days ago there were almost a hundred leaves. There are only five left now."

"It is autumn," said Sue, "and the leaves will fall."

"When the last leaf falls, I will die," said Johnsy with finality. "I have known this for the last three days."

"Oh, that's nonsense," replied Sue. "What have old ivy leaves to do with your getting well? The doctor is confident that you will get better."

Johnsy did not say anything. Sue went and brought her a bowl of soup.

"I don't want any soup," said Johnsy. "I am not hungry ... Now there are only four leaves left. I want to see the last one fall before it gets dark. Then I will sleep forever."

Sue sat on Johnsy's bed, kissed her and said, "You are not going to die. I can't draw the curtain for I need the light. I want to finish the painting and get some money for us. Please, my dear friend," she begged Johnsy, "promise not to look out of the window while I paint."

"All right," said Johnsy. "Finish your painting soon for I want to see the last leaf fall. I'm tired of waiting. I have to die, so let me go away peacefully like one of those poor, tired leaves."

"Try to sleep," said Sue. "I have to paint an old miner. I will call Behrman up to be my model."

Sue rushed down. Behrman lived on the ground floor.

He was a sixty-year-old painter. His lifelong dream was to paint a masterpiece but that had remained a dream. Sue poured out her worries to Behrman. She told him how Johnsy was convinced that she would die when the last leaf fell.

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"Is she stupid?" asked Behrman. "How can she be so foolish?"

"She is running a high temperature," complained Sue. "She refuses to eat or drink and that worries me a lot."

"I will come with you and see Johnsy," Behrman said.

They tiptoed into the room. Johnsy was sleeping. Sue drew the curtains together and they went to the next room. She peeped out through the window. There was only one leaf on the creeper. It was raining heavily and an icy-cold wind was blowing. It seemed as though the leaf would fall any minute now. Behrman did not say a word. He went back to his room.

Johnsy woke up next morning. In a feeble voice she asked Sue to draw the curtains. Sue was nervous. She drew back the curtains very reluctantly.

"Oh!" Sue exclaimed as she looked at the vine creeper. "Look, there is still one leaf on the creeper. It looks quite green and healthy. In spite of the storm and the fierce winds, it didn't fall."

"I heard the wind last night," said Johnsy. "I thought it would have fallen. It will surely fall today. Then I'll die."

"You won't die," said Sue energetically. "You have to live for your friends. What would happen to me if you die?"

Johnsy smiled weakly and closed her eyes. After every hour or so she would look out of the window and find the leaf still there. It seemed to be clinging to the creeper.

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In the evening, there was another storm but the leaf did not fall. Johnsy lay for a long time looking at the leaf. Then she called out to Sue.

"I have been a bad girl. You have looked after me so lovingly and I have not cooperated with you. I have been depressed and gloomy. The last leaf has shown me how wicked I have been. I have realised that it is a sin to want to die."

Sue hugged Johnsy. Then she gave her lots of hot soup and a mirror. Johnsy combed her hair and smiled brightly.

In the afternoon the doctor came. After examining his patient, he told Sue, "Johnsy now has the will to live. I am confident she'll recover soon. Now I must go downstairs and see Behrman. He is also suffering from pneumonia. But I am afraid, there is no hope for him." The next morning Sue came and sat on Johnsy's bed. Taking Johnsy's hand in hers she said, "I have something to tell you. Mr Behrman died of pneumonia this morning. He was ill for only two days. The first day the janitor found him on his bed. His clothes and shoes were wet and he was shivering. He had been out in that stormy night."

Then they found a ladder and a lantern still lighted lying near his bed. There were also some brushes and green and yellow paints on the floor near the ladder. "Johnsy dear," said Sue, "look out of the window. Look at that ivy leaf. Haven't you wondered why it doesn't flutter when the wind blows? That's Behrman's masterpiece. He painted it the night the last leaf fell."

O. Henry

(An abridged version of the original story)

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Canvas of Soil

Reflect and Respond

I Work in pairs. Discuss what all you see in a garden. Think of the colours you see and where you see them. Share your responses with your teacher.

II Look at the picture of a garden and a painting given below. Speak about any similarities between the garden and the painting.

Speak using the following:

- Just as a garden _____, similarly, a painting _____
- A garden and a painting, both _____.
- _____ is common to both a garden and a painting.
- Like a garden, a painting too _____.

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III Let us acquaint ourselves with the meanings of palette, hue, and canvas.

1. **Palette:** a thin oval or rectangular board or tablet that a painter holds and mixes colours on.
2. **Hue:** shade of a colour
3. **Canvas:** (here) painting

Now, look at the painting given above and identify palette, canvas, and select a hue.

Reading for Appreciation

Palette of earth, rich and deep,
Where dreams of gardeners seep.
Brushstrokes of seeds, planted true,
Awaiting spring's vibrant hue.

Blossoms bloom, a painted sight,
Dancing in the morning light.
Shades of green, red, and blue,
Nature's artwork, ever new.

Each plot, a canvas wide,
Where art and life coincide.
In the hands of those who till,
Gardens become paintings still.

MAYA ANTHONY

Check Your Understanding

I Read the poem again and complete the summary of each stanza by filling in the blanks.

1. The _____ is portrayed as a rich palette where gardeners' __ __ __ a __ s flourish in the form of _____ , awaiting spring.

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2. The garden flowers _____ into a beautiful display of different b __ __ __ __ __ m s, resembling a _____ by Mother Nature, in the light of morning.

3. Each garden is likened to a wide __ __ n __ __ s, integrating art and _____. Through the efforts of gardeners, gardens transform into still-life _____.

II Select the appropriate title for each stanza from those given below. There are two extra titles.

1. Nature's Work of Art
2. Sweet-smelling Blossoms
3. Gardens as Living Canvases
4. Earth and Possibilities
5. The Painter's Canvas

III Match the poetic devices in Column 1 to the examples in Column 2. Discuss your responses in pairs. Then share the responses with your classmates and teacher.

Column 1	Column 2
1. Imagery [mind pictures]	(i) appreciative
2. Metaphor [comparison without use of 'like' or 'as']	(ii) AABB
3. Rhyme Scheme	(iii) 'Blossoms bloom'
4. Tone [what the poet feels]	(iv) colours, brushstrokes, blossoms, shades of green
5. Mood [what the reader feels]	(v) a gardener

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6. Speaker	(vi) garden as a painting, plot as canvas, seeds as brushstrokes
7. Alliteration [same consonant sound]	(vii) joyful

The poem may be interpreted as an **allegory**.

An allegory is a literary device used to express larger ideas than those presented without explicitly stating them. Allegory operates on two levels—the surface meaning and the deeper meaning.

Upon considering this poem as an allegory, the garden could symbolise various aspects of life or nature.

- Life's journey and growth—The garden, with its changing seasons and blooming flowers, could represent the journey of life, growth, and the cyclical nature of existence.
- Harmony and diversity—The interaction of different colours in the garden could symbolise the beauty and importance of diversity and harmony in our world.

Critical Reflection

I Read the given extracts from the poem and answer the questions that follow.

1. *Brushstrokes of seeds, planted true,*
   Awaiting spring's vibrant hue.

   (i) The poet has used a metaphor in 'Brushstrokes of seeds'. Which option from those given below uses a metaphor?

   A. Her mother's heart heard her heartfelt request with kindness.

   B. She has a heart of gold.

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C. Her heart did a dance of joy on seeing the new doll.

D. She has a very kind heart.

(ii) Complete the sentence appropriately.

The phrase 'planted true' is significant because it implies _____.

(iii) Why has the poet used the word 'hue' instead of 'colours' in the extract?

(iv) Complete the following analogy correctly with a word from the extract.

Summer: hot :: Spring : _____

(v) Read the Assertion (A) and the Reason (R) and select the option that is correctly suited.

(A): Gardeners wait for Spring.

(R): Gardens are worth painting in Spring.

A. Both (A) and (R) are true and (R) is the correct explanation of (A).

B. Both (A) and (R) are true but (R) is not the correct explanation of (A).

C. (A) is true but (R) is false.

D. (A) is false but (R) is true.

2. *Each plot, a canvas wide,*
Where art and life coincide.

(i) What does 'Each plot' refer to in this extract?

(ii) Select which option imitates the rhyme scheme of the extract.

A. beautiful and clear
laughter and cheer

B. beautiful and clear
laughter and tears

(iii) Select the line from the extract that conveys that gardening blends aesthetic beauty with natural growth.

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(iv) Complete the following sentence appropriately.

The plot is likened to a canvas suggesting that _____.

(v) Why has the poet most likely used the word 'wide' instead of 'long' in 'canvas wide'?

II Give reasons for the comparisons made by the poet in the poem.

1. A painter is compared to a gardener because _____.
2. A palette is like earth as _____.
3. The brushstrokes are like seeds because _____.
4. A canvas is similar to a garden plot as _____.

III Answer the following questions.

1. How does the metaphor 'Brushstrokes of seeds', enhance the understanding of gardening as an art form?
2. What can you infer about the poet's perspective on the relationship between nature and creativity from the following lines?

   'Each plot, a canvas wide,/Where art and life coincide.'
3. Do you think the imagery in the poem successfully paints a vivid picture in the reader's mind? If yes, why? If no, why not?
4. Support the view that the poet's mention of the colour yellow, besides red, blue and green, would have lent effectively to the imagery.
5. Considering the line 'Gardens become paintings still', what can you interpret about the poet's view on the timelessness of nature's beauty?
6. Justify the title of the poem, 'Canvas of Soil'.

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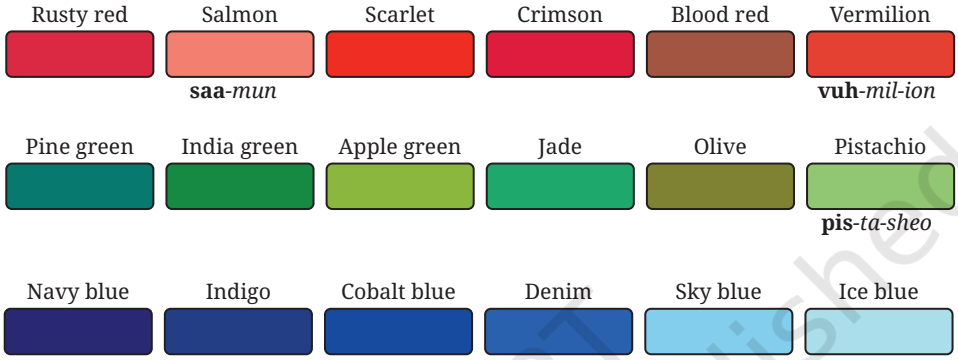
Vocabulary in Context

I The poet refers to the shades of **green**, **red,** and **blue** in the poem. Let us read some of the names of different shades of these colours.



Now, Discuss in pairs, any two things that you can associate with these colours.

II You have studied painting-related words like palette, brushstrokes, shades, hue, colours, and canvas. Now, read the following paragraph and discuss in pairs what the underlined painting-related words might mean. Discuss this way:

I think _____ means _____ because the passage talks about _____.

Example: I think portrait means a picture of someone's face because the passage talks about capturing a friend's features.

In the art studio, young painters eagerly approached their easels, each framing a canvas that they had to work on. The teacher encouraged them to experiment with a diverse tonal range, playing with shades and hues to bring their paintings to life. One student focused on a detailed portrait, capturing his friend's features, first with careful underpainting and then filling the final colours. Another student worked on a mural, depicting a Spring Day on the right wall of the classroom. The room continued to buzz with artistic energy.

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Listen and Respond

I You will listen to a young girl describe her school garden. As you listen identify which of the following 1–3, she **does not** talk about. (Transcript for teacher on page 264)

1. 2. 3.

II You will once again listen to the young girl. As you listen, circle the correct answer from the options given below.

Statements	Options		
1. The colour of flowers in the first row	white	red	pink
2. The type of flowers in the second row	marigold	jasmine	rose
3. Position of the type of the useful plants	left corners	right corners	left and right corners
4. The number of potted evergreen plants	15	20	25
5. The paint colour on the bricks bordering the garden	black and white	red and black	white and red

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6. Type of tree in the centre of the garden	neem	peepal	banyan
7. Things created with waste material	dustbins	plant name boards	bird houses

Speaking Activity

I People wish to have a garden at home. Some like a flower garden and some a vegetable garden. Think and note some advantages of both these types, as gardens for homes.

II Would you like to have a flower garden or a vegetable garden at home? Why?

Take turns with your partner and speak your points aloud, one by one, by using the given sentence prompts to express your preference, with reasons.

- I prefer _____ to _____ because ...
- For me , it is a _____ instead of a _____ due to ...
- If I had a choice I'd rather have a _____than a _____ as ...
- I would prefer _____ rather than _____ since ...

Writing Task

I Write a descriptive piece of two to three paragraphs describing the details and colours in the garden you have visited.

- Focus on how different shades of blue, red, and green interact, create contrast, and bring the garden to life.
- Pay attention to details like the texture of petals, the varying greens of leaves, and the way light affects the colours.

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Learning Beyond the Text

I Mini-Project

Objective: Explore the multifaceted world of gardens—their design, cultural significance, artistic inspiration, and the art of gardening itself.

Duration: This project can span over a few weeks, allowing students adequate time for research and creative processes.

Select any TWO assignments. Any one from 1 or 2, and any one from 3 or 4

(1)

- Do research and collect information on any FIVE famous gardens of India, such as Amrit Udyan, Brindavan Gardens, and many others.
- Focus on history, design elements, and cultural significance.
- Prepare a short report and make a presentation.

(2)

- Explore various art forms (painting, sculpture) inspired by gardens. Select an art piece and analyse how the garden is represented.
- Create a visual or written response inspired by the garden.

(3)

Design your own garden

- Design a garden on paper or using digital tools.
- Incorporate elements and artistic inspirations learned from parts (1)/(2).
- Present your choices in design and artistic influences to the class.

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(4)

Interview with a Gardener or Landscaping Expert

- Approach a local gardener or a landscaping expert for an interview.
- Prepare questions focussed on understanding the practical aspects of gardening/landscaping.
- Write a summary of your experience.

II You must have read poems and songs about beauty of nature and different seasons in English and in your own language. Now, read and enjoy the poem given below.

A Sea of Foliage Girds Our Garden Round

A sea of foliage girds our garden round,
But not a sea of dull unvaried green,
Sharp contrasts of all colours here are seen;
The light-green graceful tamarinds abound
Amid the mango clumps of green profound,
And palms arise, like pillars gray, between;
And o'er the quiet pools the seemuls lean,
Red-red, and startling like a trumpet's sound.
But nothing can be lovelier than the ranges
Of bamboos to the eastward, when the moon
Looks through their gaps, and the white lotus changes
Into a cup of silver. One might swoon
Drunken with beauty then, or gaze and gaze
On a primeval Eden, in amaze.

TORU DUTT

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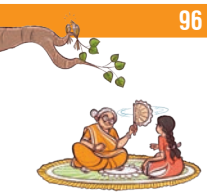

4

Vitamin-M

Reflect and Respond

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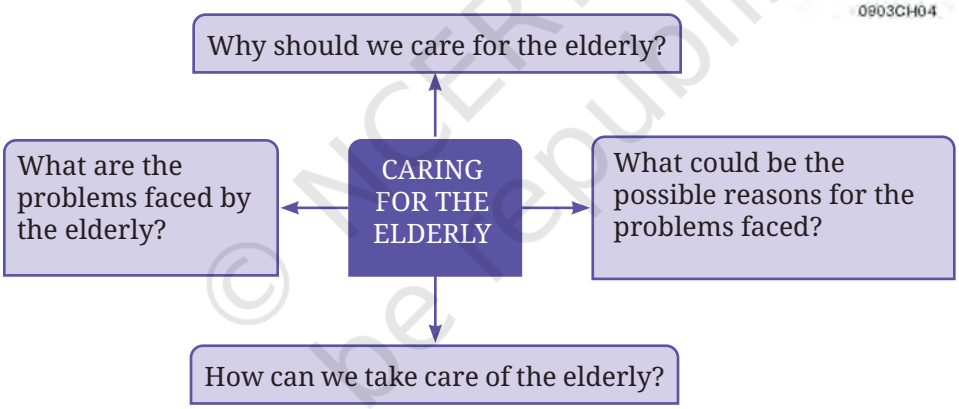
I From your experience with an elderly person at home or in your neighbourhood, complete the following graphic organiser.



Now, discuss the points written in the organiser with your classmates and teacher.

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II Fill in the table given below. You may check your answers with the help of a dictionary.

Word	Not heard this word before	Have heard this word but don't know what it means	I know this word. It has something to do with...	Write the meaning of this word
1. frail				
2. shuddered				
3. poky				
4. forbid				
5. pottering				
6. winced				

III Think of a tradition, story, or recipe passed down by grandparents or an elderly relative in your family. What does it mean to you? How does it connect you to your growing-up years? Share with your classmates and teacher.

Reading for Meaning

I

"I wish," said Ravi's mother, hurriedly putting some green, red and orange tablets on a saucer, "that somebody would invent a memory—Vitamin-M, they could call it, and we could give it to old people to help them improve their memories."

"Shh ... Grandpa'll hear you," said Ravi, pointing to the frail old figure sitting in the rocking chair, holding the newspaper inches from his nose to read it.

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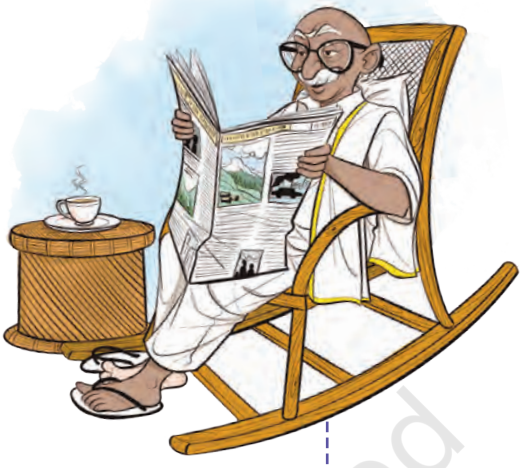

"Don't worry, I doubt whether Grandpa can hear me. He doesn't hear too well, or see too well, or even remember too well these days. I'm glad that your holidays have started from today. Now you can look after him. Last month was..." she stopped and shuddered at the memory.

It was only last month that Ravi's Grandpa had come to live with them because he was getting too old to live on his own. It had been a difficult month with Grandpa having to be admitted to the hospital because he absent-mindedly took a double dose of his medicines, and then gave them several anxious moments when he got lost on one occasion he went for a walk and forgot the way back home.

Grandpa had got very upset when his daughter, Ravi's mother, insisted that he shouldn't go out alone again. "I'll have you know, Vidya, my dear," he had told his daughter with a trace of the firmness that had been a natural part of his job as a lawyer, "that I've been looking after myself for the better part of my seventy-five years. After your mother died ten years ago, I took over her duties as well and have been cooking, shopping and keeping house too. First you force me to come and live with you in this poky little flat, in this horrible, crowded city and then you think you have the right to forbid me to go out on my own!"

Grandpa hated the noise and **bustle** of city life and when they were on their own, he often spoke, longingly, of his small brick house in town. "Such a wonderful place...! With that

bustle:
busy activity

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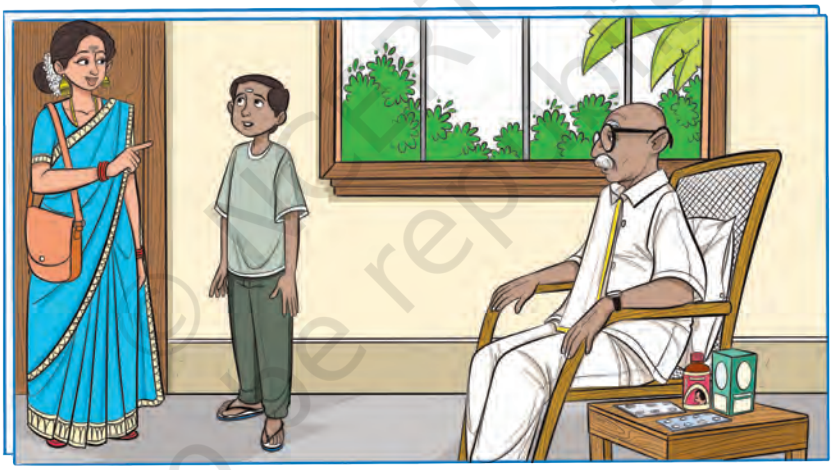
big mango tree in the garden! It is so quiet that at dusk you can even hear a leaf fall!" But then Grandpa had slipped and fallen in the garden late one evening while he was pottering around and lain outside all night because there was no one at home to help him up. That was a month ago and it made Ravi's mother lock up the tiny brick house and bring Grandpa to live with them.

"Whatever happens, Ravi, you're not to let Grandpa go out on his own. It's too dangerous," she instructed, adding details of medicines to be given to Grandpa after lunch. Turning to her father she said, "I'm off to work, Papa, Ravi will be here to look after you. His holidays have begun from today."



winced: showed an expression of embarrassment

Ravi **winced** at the over-loud tone his mother used when speaking to Grandpa, as though she were speaking to a child who couldn't hear or understand too well. Grandpa continued to rock gently and gave no sign that he had heard her at all.

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"Don't worry, Mamma," Ravi promised, looking at his mother's anxious face. He felt sorry for her. "You go to work. Grandpa'll be fine at home with me."

"Shall we play chess or watch the cricket match on TV, Grandpa?" Ravi asked after his mother left. Grandpa played a great game of chess, very cool and cunning, and Ravi found that his own game had improved greatly ever since Grandpa had come to live with them. "That's the opening move Karpov made when he played against the computer," he would tell Ravi as he moved a piece, or, "You're making the same mistake that Bobby Fischer made in his historic match against Spassky."

"How can he remember all those thousands of chess games and still forget the names of people he meets often!" Ravi wondered.

"You set out the chessboard," said Grandpa, putting his paper down, "I'll just walk across to the corner shop to see if the Tamil newspaper has arrived."

"Papa usually buys you the Tamil paper on his way home! But if you want it immediately, I'll go now and buy it for you," Ravi offered.

"I hope you're not going to be as tiresome as your mother, Ravi. Treating me like a baby! Has she told you not to let me go out on my own? Told you to keep me a prisoner here, has she?" Grandpa looked suspicious at this thought.

Ravi felt guilty for a moment, then quickly recovered to say loyally, "Of course not, Grandpa. Mamma would never treat you like a baby ... or a prisoner."

"Good," said Grandpa craftily, "then you'll have no objection to my going out."

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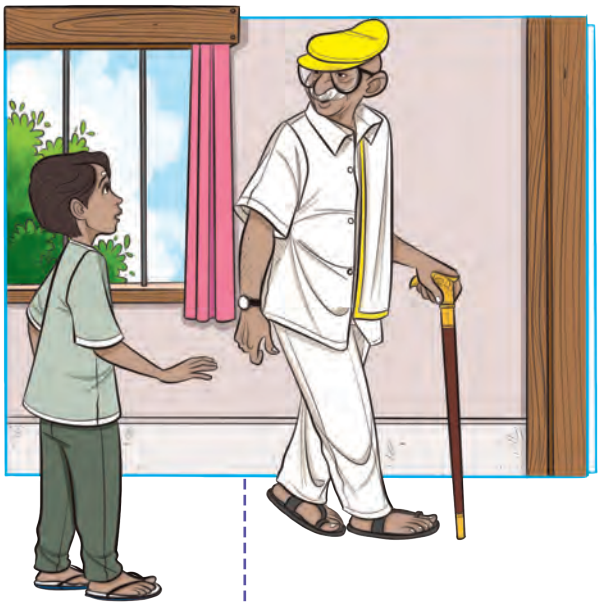

He picked up his beautiful shiny-black mahogany walking stick with a brass handle carved in the shape of an eagle's head, put on his bright-yellow cap and declared, "I'll be back home before you can set up the board, Ravi."

Off he went, twirling his walking stick **jauntily**, leaving Ravi in a dilemma. His grandfather would feel hurt if he insisted on accompanying him and his mother would be furious if she knew Ravi had let him go out on his own.

jauntily: happily and confidently

He heard the elevator door shut as Grandpa went down. Ravi decided he would follow Grandpa secretly, at a safe distance, to make sure he came to no harm.

Check Your Understanding

I Why did Grandpa dislike living in the city with his daughter?

II Why did Vidya not want her father to go out alone?

III Was Ravi in favour of his mother treating Grandpa like a child? How can you say so?

IV Would Ravi be able to keep up his promise to his mother?

II

Ravi ran out of the building just in time to see Grandpa's yellow cap disappearing round the corner. Grandpa's first stop was the children's park where he bought himself a paper-cone of peanuts

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and settled on a bench, watching the children play. Ravi, feeling very foolish, had to **crouch** behind a bush trimmed in the shape of an elephant to avoid being seen. He felt even more foolish when a small child came up to him and asked, "Are you playing hide and seek? I can show you a better place to hide."

"Shhh, shhh," was all Ravi could say before he felt a shadow fall over him and a loud voice boomed, "How dare you shoo my child? Who are you?" It was the little boy's mother.

"Shhh, shhh," Ravi repeated to the lady.

"I'll shh you, you rude boy!" said the lady, picking up her umbrella threateningly. The ultimate humiliation was when Ravi had to crawl out of the park on all fours, **ducking** behind the benches, creeping behind the bushes, thanking his lucky stars that Grandpa hadn't heard the noise and spotted him.

Grandpa's next stop was the tea stall, and this time Ravi took position behind a big banyan tree to watch him, feeling most embarrassed when the vendors sitting under the tree gave him quizzical looks.

"This area is booked by us," said one lady who was selling plastic combs, in the same tone she might use were she asked to address a gathering without being given a loudspeaker, "There's no room for any new vendors."

"Shhh, Don't talk so loudly. Do I look as though I'm selling anything?" Ravi asked her.

"Who's talking loudly?" said the old lady, raising her voice just enough for Ravi to hear her, as though she was talking to him from across the city.

crouch: bend the body low

ducking: moving your head or body down

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"Who are you accusing of talking loudly? ... and that too from behind the tree. Who are you hiding from?" another vendor selling ribbons and clips asked. She too was one of those lucky ones who would never ever require a megaphone.

"Are you talking about one of us?" asked another vendor. A group of them surrounded Ravi.

"Oh, all right!" Ravi conceded defeat and moved to duck behind a shiny silver car, peering through the windows to keep an eye on his grandfather. Grandpa took his time sipping a sugary cup of tea (he was forbidden sugar at home), then ate two bananas (another banned item), then tucked into an ice cream bought from the cart. (Mother would faint if she saw this!)

Ravi himself felt hot, bothered and close to fainting by the time Grandpa finished his snack. His heart thudded anxiously when he saw Grandpa zigzagging through the traffic as he crossed the road. He shut his eyes in panic when he heard the screech of brakes and opened them just in time to see Grandpa entering the barber shop.

Now Grandpa was as bald as a table tennis ball, so Ravi decided that a closer look was in order. He crossed the road, first looking dramatically left and then right and then hurriedly ducked into the shop next to the barber shop ... only to be evicted a moment later amidst **a volley of** feminine shrieks because it happened to be a Ladies' Hairdressing Salon.

a volley of: a lot of

"Just as well I was thrown out," thought Ravi because he spotted Grandpa making his way briskly towards the bus stop, and, oh no, boarding the first bus that stopped there.

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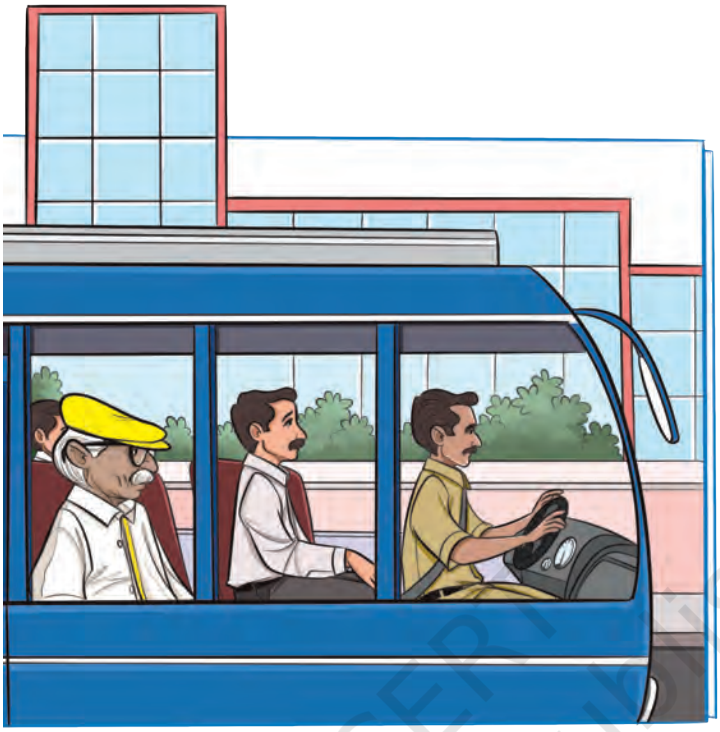

Sprinting for the bus and jumping on to it seconds before it started would have **deterred** a lesser detective, but not Ravi, who was panting as he struggled for a place in the bus. He could see Grandpa's yellow cap somewhere in the front. It was warm inside the bus so Grandpa took off his cap to reveal ... a full head of grey hair! Ravi was startled. Surely Grandpa couldn't have bought a wig at the barber shop, he thought, pushing his way to the front of the bus to **confront** the cap-wearer. It was a total stranger! He was wearing a white pyjama and shirt, which was Grandpa's standard attire, and a yellow cap exactly like Grandpa's. But wait, the cap had a coffee-strain on its rim just like Grandpa's!

deterred: prevented (from doing)

confront: face

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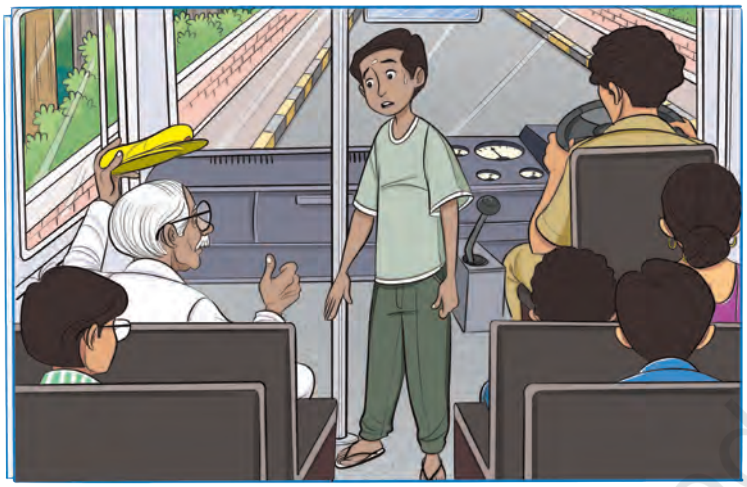

"Grandpa's cap!" Ravi couldn't help exclaiming. The stranger grinned pleasantly and told Ravi that a kind old gentleman in the barber shop had insisted that he take his cap because it was such a hot day. That was typical of Grandpa, always generous. But where was Grandpa?

Check Your Understanding

I Complete the flow chart by describing Grandpa's day out.

Grandpa goes out to get Tamil newspaper. → Ravi follows Grandpa → Grandpa first stops at 1. _____ → buys 2. _____ _____ and watches _____.

→ Ravi hides behind a bush to observe. → Grandpa next goes to 3. _____ → Ravi hides behind a banyan tree and watches. → Ravi gets scolded by 4. _____ and _____

→ Grandpa drinks 5. _____ and eats _____ → Grandpa then crosses the road and enters a 6. _____ → Next Grandpa walks quickly to a 7. _____ and _____ → Ravi enters the bus only to discover that he had been fooled.

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II Was Grandpa lost as feared by Ravi's mother?

III How would Ravi feel after seeing Grandpa?

IV Do you think Ravi's mother will get to know about what had happened?

III

Ravi went back to the barber shop. Grandpa wasn't there. He wasn't at the park either. Ravi was **frantic**. After all, his mother had left him in charge of Grandpa. He tried calling first his mother and then his father from a telephone booth but both numbers were busy. Sick with worry, Ravi went home wondering whether Grandpa would be able to find his way back.

frantic: very frightened

To his great delight and relief, the first thing he heard when he opened the front door was the gentle whirr of Grandpa snoring in his bedroom. He knelt down near the bed and put his cheek against the old man's face. Grandpa's wrinkled skin had more **creases** than lines on a map. Grandpa smelt of eucalyptus ointment and shaving cream. Ravi was suddenly overcome with affection for his grandfather and gave him a hug, but Grandpa only grunted in his sleep. He decided not to question Grandpa because then he would have to reveal that he had been following him.

creases: lines

"What did you both do today?" asked Ravi's mother when she got back from office.

"I had a quiet morning, but I don't know about Ravi. He just disappeared instead of staying at home to look after me like you told him to," answered Grandpa coolly, while Ravi just looked confused and embarrassed.

Grandpa had another surprise for Ravi. A gift-wrapped parcel!

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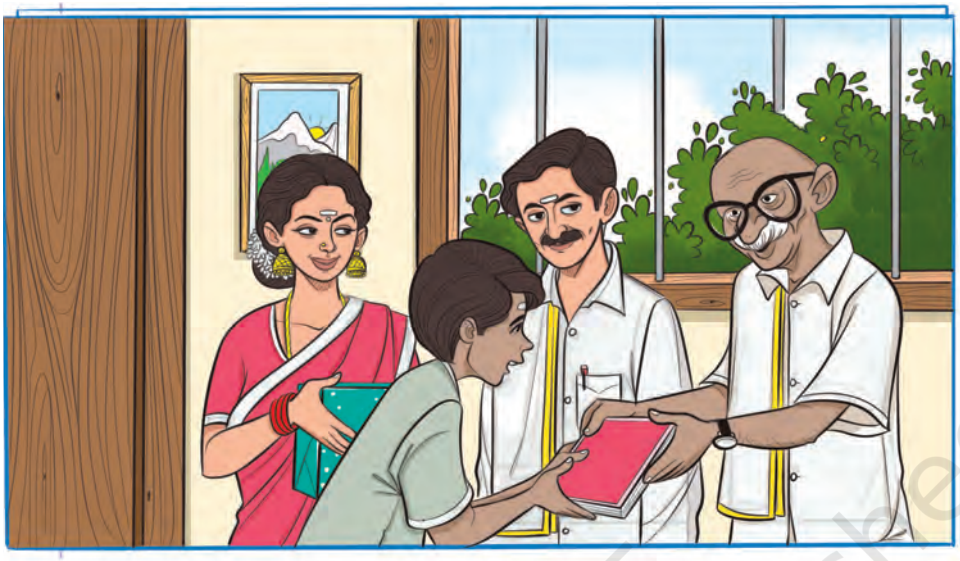

"But, Papa, Ravi's birthday was three months ago. Have you forgotten?" exclaimed Ravi's mother, impatiently.

"No. But you know I always give a gift to every child in the house on my birthday. Have you forgotten?" countered Grandpa, very seriously. Ravi's mother flushed and **darted** a stricken look at the calendar on which she had, at the beginning of the year circled the date in red and written 'Papa's birthday'. There was a gift for her too, and for Ravi's father as well, for Grandpa still considered them his 'babies'.

darted: looked at somebody quickly

Grandpa turned to Ravi's father who had just walked into the room, "My daughter needs some Vitamin-M, I think—for her memory." Ravi's mother flushed a darker shade of red and Ravi's father looked confused.

Ravi unwrapped his gift to find a thick, hardcover book, *The Best Detective Stories*. "Great stories, Ravi. You can pick up some really good tips on how to be a detective.

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How to avoid getting fooled when one is **trailing** a suspect, for instance," Grandpa said **solemnly**.

"I don't think he wants to be a detective, do you, Ravi?" asked his father looking even more confused.

"I haven't decided yet," answered Ravi, because he was too busy trying to decide whether the twinkle in Grandpa's eye was an innocent gleam or a mischievous one.

ASHA NEHEMIAH

trailing: following

solemnly: seriously

Check Your Understanding

I Describe how Ravi's emotional reaction upon finding Grandpa safe at home reveals his feelings towards his grandfather.

II What might be the significance of Grandpa's habit of giving gifts to everyone on his birthday rather than receiving them?

III Why do you think Grandpa gave Ravi a detective story book as a gift? What might this suggest about Grandpa's awareness of Ravi's actions earlier in the day?

Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *Grandpa hated the noise and bustle of city life and when they were on their own, he often spoke longingly of his small brick house in town. "Such a wonderful place...! With that big mango tree in the garden! It is so quiet that at dusk you can even hear a leaf fall!" But then Grandpa had slipped and fallen in the garden late one evening while he was pottering around and lain outside all night because there was no one at home to help him up.*

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(i) Choose the emotion displayed by the Grandfather.

A. regretful

B. apologetic

C. nostalgic

D. wistful

(ii) Complete the following sentence with a reason.

Grandpa hated the busy and noisy city life because _____.

(iii) Why did Grandpa come to the city despite his dislike for city life?

(iv) Choose an expression similar in meaning to, 'you can even hear a leaf fall'.

A. end of one's life

B. arrival of autumn

C. sign of good luck

D. pin drop silence

(v) State one advantage and one disadvantage of the Grandfather living in the house in town.

2. *"I had a quiet morning, but I don't know about Ravi. He just disappeared instead of staying at home to look after me like you told him to," answered Grandpa coolly, while Ravi just looked confused and embarrassed.*

Grandpa had another surprise for Ravi. A gift-wrapped parcel!

"But, Papa, Ravi's birthday was three months ago. Have you forgotten?" exclaimed Ravi's mother, impatiently.

(i) Choose the option that displays the tone of the Grandfather's response.

A. apologetic

B. hurtful

C. calm

D. puzzled

(ii) Why was Ravi confused and embarrassed?

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(iii) Complete the sentence with a suitable reason.

Ravi's mother was impatient because _____.

(iv) State whether the following sentence is true or false.

Grandfather forgot that Ravi's birthday was three months ago.

(v) Why did Grandpa say he didn't know what kind of morning Ravi might have had?

II Answer the following questions.

1. Grandpa is portrayed as a person with failing memory in the beginning of the story. Give two evidences to disprove the statement.
2. Give two characteristic traits of each of the following characters.

   (i) Grandfather

   (ii) Ravi

   (iii) Ravi's mother
3. Why was Ravi worried about what Grandfather had at the tea stall?
4. Do you think it was easy for Ravi to follow his Grandfather? If yes, why? If no, why not?
5. 'Ravi is a good detective'. Give one argument in favour of and against the given statement.
6. Was Grandfather aware that Ravi was following him? How do you know?
7. In your opinion, who needs Vitamin-M? And why?
8. Some people believe society shows bias based on age (being young or old). Give an example where you might have experienced or observed such discrimination, when opinions were disregarded because of age.

Vocabulary and Structures in Context

I Classify the words given in the box on the next page into movement words in Column 1 and sound words in Column 2. One example has been done for you.

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pottering	boomed	twirling	crouch
bustle	crawl	creeping	thudded
ducked	shrieks	zigzagging	whirr
evicted	briskly	sprinting	grunted
jumping	darted	trailing	snoring

Column 1	Column 2
pottering	boomed

Now, fill in the blanks with appropriate words from Column 1 or Column 2.

Detective Shankar, 1. _____ the mysterious suspect through the dimly lit side lanes, away from the 2._____ of the city, quickened his pace 3. _____. The suspect's heavy footsteps 4. _____ across the street, unaware of the pursuit. Shankar 5. _____ his magnifying glass had to 6. _____ behind the market stalls, 7. _____ through the lanes to avoid being seen. Shankar 8. _____ when he hit himself

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against a pole. This alarmed the suspect and he

9. _____ into the night leaving only the distant

10. _____ of the sleeping city behind.

II Study the highlighted word in the given sentence from the text and fill in the boxes with synonymous words. You may refer to a dictionary.

Off he went, twirling his walking stick jauntily, leaving Ravi in a **dilemma**.

1. QU_ ND_ _ Y ← DILEMMA → 2. PR_ D _ C _ M _ NT

III Fill in the table given below. Check your answers with the help of a dictionary.

Word	Meaning	Part of Speech	Synonym	Antonym
1. craftily				
2. dilemma				
3. furious				
4. boomed				
5. humiliation				
6. attire				

IV Match the emotions/expressions in Column 1 with their meanings in Column 2. One meaning is extra.

Column 1 Emotions/Expressions	Column 2 Meanings
1. embarrassed	(i) affected severely by an unpleasant feeling
2. countered	(ii) to be confused
3. flushed	(iii) expression of emotion
4. stricken	(iv) reply to an argument
5. gleam	(v) felt uncomfortable
	(vi) became red in the face

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V Read the highlighted words in the following phrases from the story. Now, revisit the story and underline the prepositions.

1. I'll just walk **across** to the corner shop...
2. ... he felt a shadow fall **over** him...
3. ...the vendors sitting **under** the tree...
4. Ravi took position **behind** a big banyan...

> Prepositions are words used to show the relationship of a noun or pronoun to other words in a sentence, often indicating direction, location, time, or manner.

Now, fill in the blanks with appropriate prepositions.

I walked (i) _____ (through, between, against) the village, crossed a bridge (ii) _____ (over, under, beside) a brook, and found a quiet garden (iii) _____ (among, near, across) a cottage. Sitting on a bench (iv) _____ (on, at, in) the garden, I enjoyed the peaceful surroundings. Later, I strolled (v) _____ (beside, through, along) a riverbank, exploring the forest and heading (vi) _____ (into, towards, beyond) the unknown.

VI Read the following dialogues from the story.

1. "Shall we play chess or watch the cricket match on TV, Grandpa?" asked Ravi.
2. "Who are you?" said the little boy's mother.
3. "What did you both do today?" asked Ravi's mother.
4. "Have you forgotten?" countered Grandpa.
5. A small child came up to him and asked, "Are you playing hide and seek?"

Now, choose the correct answer.

A. The words in the quotes are (i) _____ (exclamatory/interrogative) sentences.

B. Sentences 1, 4, and 5 are (ii) _____ (Wh-/Yes, No type) interrogative sentences.

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C. Sentences 2 and 3 are (iii) _____ (Wh-/Yes, No type) interrogative sentences.

So, there are (iv) _____ (two/three) types of interrogative sentences.

The words in quotes are the exact words of the speaker, hence known as **direct speech**. In **indirect speech** or **reported speech**, somebody else reports these words at some other time and at some other place.

D. Let us have a quick glance at a few guidelines to remind you of the changes while transforming from direct form of speech to indirect. You can ask your teacher for more inputs.

Direct Speech	Indirect Speech	Direct Speech	Indirect Speech
Present	Past	here	there
Past	Past Perfect	today	that day
Present Progressive	Past Progressive	tomorrow	the following day
Past Progressive	Past Perfect Progressive	now	then
Pronouns			
I	he/she	we	they
you	he/she/they	our	their

Direct to Indirect	Steps to Remember
Both Wh- type and Yes/No type	Converting the interrogative sentence into declarative sentence.
Yes/No type	Use of 'if' or 'whether' next to the reporting verb
Wh- type	Use of the same 'wh' word next to the reporting verb

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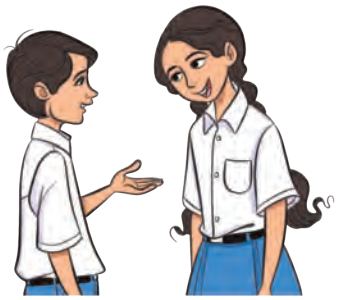
VII Read the following conversation.



ARVIND Do you help in taking care of your grandparents at home?

PRIYA Yes, I do. We take turns making sure they're alright. Do you have grandparents living with you?

ARVIND No. My parents and I visit my grandpa every weekend. How do you manage your grandparents' medical needs?

PRIYA We have a schedule for giving medications and visits to the doctor.

Now, complete the following sentences in reported speech.

Arvind asked Priya if she 1. _____ _____ for which Priya replied in the affirmative and said that they 2. _____. Priya further asked Arvind 3. _____ _____. Arvind replied in the negative and said that 4. _____ every weekend. He further enquired 5. _____ _____. Priya responded by saying that they 6. _____.

Listen and Respond

I You will listen to a podcast on meditation. As you listen, complete the sentences with not more than three exact words that you hear. (Transcript for teacher on page 266)

1. Meditation is a form of yoga that usually refreshes the mind and helps with _____.

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2. Meditation leads to a better health condition both _____.
3. Meditation also aids in lessening undesirable feelings and improving _____.
4. It is advised that we meditate every day so that it becomes a _____.
5. Meditating on a daily basis is beneficial in comfortably tackling _____.

Speaking Activity

I Intonation refers to the pitch of the voice while speaking. In questions, intonation can indicate the sentiment or the expected response.

For example:

- What is your name? ↘

(In Wh and How questions we use a falling intonation towards the end.)

- Are you feeling okay? ↗

(In Yes or No questions we use a rising intonation towards the end.)

- This is your notebook, isn't it? ↗

(When we have an affirmative main clause and negative question tag, we use a rising intonation to show we are fairly sure of the answer.)

- You weren't in the library yesterday, were you? ↘

(When we have a negative main clause and affirmative question tag, we use a falling intonation to show we are unsure of the answer.)

- Shall we read this storybook ↗ or borrow another one? ↘

(When we have a question with choices, we use rise-fall intonation.)

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Now, revisit the story and select different questions. Work in pairs and practise speaking them aloud according to the examples shared.

II Make a presentation about a brief personal experience related to taking care of an older person. For example, mention a specific individual you cared for or an occasion when you provided assistance to that person.

You may use the following prompts to structure your narration.

- Background of your experience
  - The person I had the privilege of taking care of was...
  - I found myself in a caregiving role for...
  - I took on the responsibility of caring for...
- Reflect on what you learned about yourself during this caregiving experience.
  - Did you discover any new qualities or strengths in yourself?
  - How did this experience contribute to your personal growth?
- Caring for someone taught me valuable lessons about myself, including...
- In this role, I learned that I possess the ability to...
- One significant realisation about me during this experience was ...
  - Discuss what you learned about the older person you were caring for.
  - What insights did you gain into their needs, preferences, or challenges?
  - How did your understanding of aging evolve through this experience?
- Understanding the needs and preferences of the older person, I learned that...
- Their challenges offered insights into the difficulties of aging, such as...
- Caring for them deepened my understanding of the ageing process, particularly...

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Writing Task

I As you read in the story, we have a lot to learn from our elderly. Based on the lessons learned from them, write an article for your school magazine on the topic 'Our Inspiring Elderly'.

Organise the article in the manner given below.

Follow the steps given below to write an article about your skills and passions.

- Write the title at the top and your name and grade below it.
- **Paragraph 1:** Give a brief introduction to the topic. Focus on the main idea, but do not give any details.
- **Paragraph 2:** Give details to support the main idea—how the elderly inspire. Include examples, facts, and quotations.
- **Paragraph 3:** Elaborate on how they overcame challenges and the inspiring impact on you.
- **Paragraph 4:** Conclude with a final comment on the topic and leave the reader with the most important ideas to think about.

Learning Beyond the Text

I Revisit the story and choose the image that correctly displays Grandpa's walking stick.

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II A picture is worth a thousand words!

Explore and revisit memories.

Collect a few memorable photographs of yourself and your family. Make a slide show. Mention the following:

- When and where was it clicked?
- Who are the people in the photograph?
- Why is it memorable for you?

III You must have read stories about taking care of the family members of all age groups in English and also in your own language. Now, read the story given below. Discuss with your classmates and teacher.

The Lost Child

It was the festival of spring. From the wintry shades of narrow lanes and alleys emerged a gaily clad humanity. Some walked, some rode on horses, others sat, being carried in bamboo and bullock carts. One little boy ran between his father's legs, brimming over with life and laughter.

"Come, child, come," called his parents, as he lagged behind, fascinated by the toys in the shops that lined the way.

He hurried towards his parents, his feet obedient to their call, his eyes still lingering on the receding toys. As he came to where they had stopped to wait for him, he could not suppress the desire of his heart, even though he well knew the old, cold stare of refusal in their eyes.

"I want that toy," he pleaded.

His father looked at him red-eyed, in his familiar tyrant's way. His mother, melted by the free spirit of the day was tender and, giving him her finger to hold, said, "Look, child, what is before you!" It was a flowering mustard-field, pale like melting gold as it swept across miles and miles of even land.

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A group of dragon-flies were bustling about on their gaudy purple wings, intercepting the flight of a lone black bee or butterfly in search of sweetness from the flowers. The child followed them in the air with his gaze, till one of them would still its wings and rest, and he would try to catch it. But it would go fluttering, flapping, up into the air, when he had almost caught it in his hands. Then his mother gave a cautionary call: "Come, child, come, come on to the footpath."

He ran towards his parents gaily and walked abreast of them for a while, being, however, soon left behind, attracted by the little insects and worms along the footpath that were teeming out from their hiding places to enjoy the sunshine.

"Come, child, come!" his parents called from the shade of a grove where they had seated themselves on the edge of a well. He ran towards them.

A shower of young flowers fell upon the child as he entered the grove, and, forgetting his parents, he began to gather the raining petals in his hands. But lo! he heard the cooing of doves and ran towards his parents, shouting, "The dove! The dove!" The raining petals dropped from his forgotten hands.

"Come, child, come!" they called to the child, who had now gone running in wild capers round the banyan tree, and gathering him up they took the narrow, winding footpath which led to the fair through the mustard fields.

As they neared the village the child could see many other footpaths full of throngs, converging to the whirlpool of the fair, and felt at once repelled and fascinated by the confusion of the world he was entering.

A sweetmeat seller hawked, "*gulab-jamun*, *rasagulla*, *burfi*, *jalebi*," at the corner of the

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entrance and a crowd pressed round his counter at the foot of an architecture of many coloured sweets, decorated with leaves of silver and gold. The child stared open-eyed and his mouth watered for the burfi that was his favourite sweet. "I want that burfi," he slowly murmured. But he half knew as he begged that his plea would not be heeded because his parents would say he was greedy. So without waiting for an answer he moved on.

A flower-seller hawked, "A garland of *gulmohur*, a garland of *gulmohur*!" The child seemed irresistibly drawn. He went towards the basket where the flowers lay heaped and half murmured, "I want that garland." But he well knew his parents would refuse to buy him those flowers because they would say that they were cheap. So, without waiting for an answer, he moved on.

A man stood holding a pole with yellow, red, green and purple balloons flying from it. The child was simply carried away by the rainbow glory of their silken colours and he was filled with an overwhelming desire to possess them all. But he well knew his parents would never buy him the balloons because they would say he was too old to play with such toys. So he walked on farther.

A snake-charmer stood playing a flute to a snake which coiled itself in a basket, its head raised in a graceful bend like the neck of a swan, while the music stole into its invisible ears like the gentle rippling of an invisible waterfall. The child went towards the snake-charmer. But, knowing his parents had forbidden him to hear such coarse music as the snake-charmer played, he proceeded farther.

There was a roundabout in full swing. Men, women and children, carried away in a

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whirling motion, shrieked and cried with dizzy laughter. The child watched them intently and then he made a bold request: “I want to go on the roundabout, please, Father, Mother.”

There was no reply. He turned to look at his parents. They were not there, ahead of him. He turned to look on either side. They were not there. He looked behind. There was no sign of them.

A full, deep cry rose within his dry throat and with a sudden jerk of his body he ran from where he stood, crying in real fear, “Mother, Father.” Tears rolled down from his eyes, hot and fierce; his flushed face was convulsed with fear. Panic-stricken, he ran to one side first, then to the other, hither and thither in all directions, knowing not where to go. “Mother, Father,” he wailed. His yellow turban came untied and his clothes became muddy.

Having run to and fro in a rage of running for a while, he stood defeated, his cries suppressed into sobs. At little distances on the green grass he could see, through his filmy eyes, men and women talking. He tried to look intently among the patches of bright yellow clothes, but there was no sign of his father and mother among these people, who seemed to laugh and talk just for the sake of laughing and talking.

He ran quickly again, this time to a shrine to which people seemed to be crowding. Every little inch of space here was congested with men, but he ran through people’s legs, his little sob lingering: “Mother, Father!” Near the entrance to the temple, however, the crowd became very thick: men jostled each other, heavy men, with flashing, murderous eyes and hefty shoulders. The poor child struggled

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to thrust a way between their feet but, knocked to and fro by their brutal movements, he might have been trampled underfoot, had he not shrieked at the highest pitch of his voice, “Father, Mother!” A man in the surging crowd heard his cry and, stooping with great difficulty, lifted him up in his arms.

“How did you get here, child? Whose baby are you?” the man asked as he steered clear of the mass. The child wept more bitterly than ever now and only cried, “I want my mother, I want my father!”

The man tried to soothe him by taking him to the roundabout. “Will you have a ride on the horse?” he gently asked as he approached the ring. The child’s throat tore into a thousand shrill sobs and he only shouted, “I want my mother, I want my father!”

The man headed towards the place where the snake-charmer still played on the flute to the swaying cobra. “Listen to that nice music, child!” he pleaded. But the child shut his ears with his fingers and shouted his double-pitched strain: “I want my mother, I want my father!”

The man took him near the balloons, thinking the bright colours of the balloons would distract the child’s attention and quieten him. “Would you like a rainbow-coloured balloon?” he persuasively asked. The child turned his eyes from the flying balloons and just sobbed, “I want my mother, I want my father!”

The man, still trying to make the child happy, bore him to the gate where the flower-seller sat. “Look! Can you smell those nice flowers, child! Would you like a garland to put round your neck?”

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The child turned his nose away from the basket and reiterated his sob, “I want my mother, I want my father!”

Thinking to humour his disconsolate charge by a gift of sweets, the man took him to the counter of the sweet shop. “What sweets would you like, child?” he asked. The child turned his face from the sweet shop and only sobbed, “I want my mother, I want my father!”

MULK RAJ ANAND

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I Cannot Remember My Mother

Reflect and Respond

I Work in pairs. Discuss the memories from your childhood that you remember. List them and share with your classmates and teacher.

II Discuss how children's relationship with their mother can influence their emotions and memories.

III Match the words given in Column 1 with their meanings in Column 2.

Column 1	Column 2
1. hover	(i) sing a tune with your lips closed
2. hum	(ii) a type of flower (coral jasmine)
3. cradle	(iii) look steadily for a long time
4. *shiuli*	(iv) rituals conducted in a temple
5. morning service	(v) linger or remain near a place
6. gaze	(vi) a small bed for a baby

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Reading for Appreciation

I cannot remember my mother
only sometimes in the midst of my play
a tune seems to hover over my playthings,
the tune of some song that she used to
hum while rocking my cradle.

I cannot remember my mother
but when in the early autumn morning
the smell of the *shiuli* flowers floats in the air
the scent of the morning service in the temple
comes to me as the scent of my mother.

I cannot remember my mother
only when from my bedroom window I send
my eyes into the blue of the distant sky,
I feel that the stillness of
my mother's gaze on my face
has spread all over the sky.

RABINDRANATH TAGORE

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Check Your Understanding

I Fill in the blanks with appropriate words.

Stanza 1

1. The poet remembers his mother while he _____.
2. The poet remembers the _____ but not the _____.

Setting: _____ (outdoor/indoor)

Stanza 2

1. The poet remembers his mother in the _____ season.
2. The poet remembers his mother by the smell of _____.

   Setting: _____ (outdoor/indoor)

Stanza 3

1. The poet feels that his mother _____ at him from the _____.

   Setting: _____ (outdoor/indoor)

II The senses of olfactory (smell), auditory (hearing), and visual (sight), are three of the five basic senses in humans. Give examples of references to senses from the poem. Complete the table given below.

Stanza	Lines from the Poem	Senses
1.	_____ _____ _____ _____	
3.	...the tune of some song that she used to hum while rocking my cradle	
2.	_____ _____ _____ _____	olfactory

III Read the poem silently once again and complete the following.

1. Two examples of alliteration from the poem are (i) _____ and (ii) _____.
2. An example of onomatopoeia is _____.
3. The poem uses imagery extensively. Explain.

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4. Although the poem does not have a rhyme scheme, it is enjoyable because _____.
5. What is the tone of the poet? Why do you say so?
6. What impact does the title of the poem have on the overall mood of the poem?
7. The poet uses 'I cannot remember my mother' as a refrain because _____.
8. The poet uses symbolism to indicate the memory of his mother's presence. Identify the symbols used in the poem.

Symbolism is a literary device in which a writer uses a tangible object, abstract idea, or phenomenon that represents something beyond the literal meaning. It helps the poet convey deeper meanings and to connect with readers on an emotional level.

Refrain is a poetic device defined as a line or a group of lines that is repeated at regular intervals in a poem.

Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *I cannot remember my mother*
only sometimes in the midst of my play
a tune seems to hover over my playthings,

(i) Complete the following sentence appropriately.

The poet is reminded of his mother during his _____.

(ii) What is the primary emotion conveyed by the line 'a tune seems to hover over my playthings'?

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A. It enhances the joy of play.

B. It disrupts the playtime atmosphere.

C. It activates memories of the mother.

D. It symbolises the carefree nature of childhood.

(iii) In the context of the poem, what role does the hovering tune play during the speaker's playtime?

(iv) State whether the following sentence is true or false.

The poet experiences the tune lingering over playthings only occasionally during playtime.

(v) How could the poet feel his mother's presence, even though she isn't there?

2. *I feel that the stillness of*
my mother's gaze on my face
has spread all over the sky.

(i) What does the poet suggest about the stillness of his mother's gaze spreading over the sky?

A. The mother's gaze is physically present in the sky.

B. The sky is a symbolic extension of the mother's presence.

C. The sky mirrors the mother's emotions.

D. The stillness is fleeting and unrelated to the mother.

(ii) What emotion does the poet associate with the 'stillness' of his mother's gaze?

A. a sense of grief

B. a sense of anticipation

C. a sense of nostalgia

D. a sense of serenity

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(iii) State whether the following sentence is true or false.

The poet suggests that the mother's gaze has a tangible and visual effect on the sky.

(iv) What is the purpose of likening the mother's gaze to the sky?

(v) Complete the sentence appropriately.

The tone of the poet in the given extract is _____ because _____.

II Answer the following questions.

1. What is the emotional impact of the refrain, 'I cannot remember my mother'?
2. Interpret the connection between the poet's mother and the following:

   (i) *shiuli* flowers (ii) humming tune
3. What role does nature play in the poet's description of the memory of his mother?
4. What can be inferred about the poet's perception of the mother–child relationship?

Vocabulary in Context

I Work in pairs to classify the sensory words given in the box below. One example has been done for you.

rustle	sticky	glowing	hiss
rough	chilled	aroma	gigantic
stale	sizzle	minuscule	scent
gloomy	deafening	vibrant	pungent
squeaky	stinky	crimson	fluffy
fragrant	smooth	slimy	ear-splitting
hairy			

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Visual	Auditory	Olfactory	Tactile
glowing	hiss	aroma	sticky

II Fill in the blanks with sensory words in the box for the following passage written by Sarojini Naidu. There are two extra words.

scarlet	shrill	sizzle	perfumes
flaming	scents	sweetness	essence
smooth			

Come and share my exquisite March morning with me: this sumptuous blaze of gold and sapphire sky; these 1. _____ lilies that adorn the sunshine; the voluptuous 2. _____ of neem and *champak* and *serisha* that beat upon the languid air with their implacable 3. _____; the thousand little gold and blue and silver breasted birds bursting with the 4. _____ ecstasy of life in nesting time. And, do you know that the scarlet lilies are woven petal by petal from my heart's blood, these little quivering birds are my soul made incarnate music, these heavy 5. _____ are my emotions dissolved into aerial 6. _____, this 7. _____ blue and gold sky is the 'very me'...

III Write numbers against each picture with the phrases that describe them with their sensorial associations. One example has been done for you.

1. beats of music echo in air
2. melody of soothing scent, dancing in the air
3. fragrant breeze of blooming buds
4. gentle lullaby, a soft melody
5. colourful sky, painting a lively sight
6. attractive canvas painting the horizon

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1.

Listen and Respond

I You will listen to four short extracts of people expressing their childhood memories. As you listen, match each statement 1–6 to each speaker (i)–(iv). There are two statements that you do not need. (Transcript for teacher on page 266)

Statement	Speaker
1. The precious memories by the seaside are not the same anymore.	
2. My grandfather's encouragement influences me in moments of difficulty.	
3. The school days are a source of recollection to stay in touch.	

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4. Childhood days are about freedom and ordinary pleasures in outdoor activities.	
5. Memories of school days are grandparents and my funny tales.	
6. Parents urge us to be adventurous and discover nature but with limitations.	

Speaking Activity

I Work in pairs. Think of an object, song, or a place that is memorable for you. Take turns to speak about it using the prompts given below.

- Introduce it briefly
- Describe it in detail including sensory details
- Narrate the specific memory associated with it
- Explain how it has impacted your life
- Summarise why this memory is meaningful to you even now

You may use the following phrases.

- During my childhood...
- Growing up, I fondly remember...
- Recalling those early years, I can't forget...
- In my younger days, I used to...
- I have a clear memory of...
- A routine activity in my childhood involved...
- A cherished part of my childhood includes...
- As a child, I was fond of...
- One of my favourite childhood moments is...
- Thinking about my early years, I recall...
- A common occurrence during my youth was...

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Writing Task

I Imagine you had been on a school trip to a scenic place which appealed to all your senses. Write a diary entry describing the place and why it was a memorable experience.

Contents of the diary entry:

- begin with day, date, and time
- use only first person (I, my)
- capture sensory details
- express emotions
- focus on significant moments and experiences
- conclude with reflection

Note: Anne Frank and Zlata Filipovic considered their diaries as their friends and therefore began their diary entries with 'Dear diary'. However, Samuel Pepys considered his diary to be a documentation of facts, his thoughts and feelings. So, he did not begin his diary entries with 'Dear diary'.

Learning Beyond the Text

I You read about the *shiuli* flowers from the poem. Gather more information on unique flowers of India—where they are found, how they look, what smell they emit, and what the historical significance is, if any. [For example, *Kurinji* or *Neelakurinji* that blooms once in twelve years.] Add more flowers to this list.

***Shiuli* Flowers:**

- known as *Parijat*, *Parijata*, and *Harsingar*
- revered and used for various ceremonial purposes
- release a sweet fragrance
- associated with numerous Indian legends
- bloom exclusively during the night

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II You must have read poems and songs related to the theme of family, friends and their reminiscences, in English and also in your own language. Collect these poems and songs, and share with your classmates and teacher. Now, read and enjoy the poem given below.

I Remember, I Remember

I remember, I remember
The house where I was born,
The little window where the sun
Came peeping in at morn;

He never came a wink too soon
Nor brought too long a day;
But now, I often wish the night
Had borne my breath away.

I remember, I remember
The roses red and white,
The violets and the lily cups—
Those flowers made of light!
The lilacs where the robin built,
And where my brother set
The laburnum on his birthday,—
The tree is living yet!

THOMAS HOOD

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5

The World of Limitless Possibilities

Paralympics

Reflect and Respond

I This is a picture of Sheetal Devi, a para-archer who was honoured with the Arjuna Award in January 2024.

1. Look at the picture carefully and share your observations with your classmates and teacher.
2. Does this personality inspire you? Explain how.
3. Give a caption for this picture.

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II Complete the table given below about Paralympics. Share your responses with your classmates and teacher.

What I know	What I want to know

Reading for Meaning

resilience: ability to recover quickly from difficult circumstances

locomotor: related to bones, joints, or muscles

quell: to overcome

I

Ever wondered what happens when incredible athletes defy the odds and showcase their exceptional skills on a global stage? Well, enter the world of Paralympic Games, a thrilling celebration of **resilience**, and extraordinary talent of athletes with **locomotor**, sensory, or intellectual disabilities. Paralympics go beyond competition, to **quell** stereotypes and redefine possibilities.

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Bharat's debut in the Paralympics dates back to 1968, and the first medal was clinched in swimming in 1972. Since then, many Indian Paralympians have brought incredible honour to our country. One such Paralympian, Dr. Deepa Malik, a Khel Ratna, Arjuna, and Padma Shri Awardee, has left an **indelible** mark on innumerable aspiring athletes.

indelible: enduring or permanent

Read the following interview.

INTERVIEWER: Namaste, ma'am! It is my privilege to have this opportunity to meet a famous personality in the world of Paralympics, such as you.

DR. MALIK: Namaste! Believe me, I'm truly honoured.

INTERVIEWER: You've been listed as one of the 10 most inspirational women para-athletes globally by the International Paralympic Committee. How did you brave the odds to be who you are today?

DR. MALIK: I was 29, an awful tragedy struck me when I was diagnosed with spine tumour. I underwent a surgery, but misfortune raised its ugly head again. The doctors declared that I would be bound to a wheelchair for the rest of my life, as I was paralysed waist down. I had two choices—**squander** my life in **remorse** or transform it to a world of limitless possibilities.

squander: waste

remorse: regret

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I love sports and had been a swimmer too, so I decided to switch to para-athletics. This is how my Paralympics journey began. My breakthrough moment came in the 2016 Rio Paralympic Games, when I secured the silver medal in the shot-put event. In hindsight, I feel it was a moment of personal victory and a step forward in changing perceptions.

trailblazer: pioneer or leader

INTERVIEWER: You're a **trailblazer**—the first ever Indian female para-athlete to win an Asian Games medal in athletics. You're also India's first ever female Paralympics medallist across any sport and the list of 'firsts' is never ending. You've been bestowed with several **coveted** awards too. What do these accomplishments mean to you?

coveted: strongly desired by many

accolades: praise and honours

DR. MALIK: I truly appreciate these **accolades** that have been showered on me. These achievements are a testimony to my belief that physical limitations don't define one's potential. Moreover, I'm a **proponent** of the school of thought, 'ability beyond disability'.

proponent: a person who speaks in support of a particular idea or action

INTERVIEWER: That's incredible. Could you share something about the challenges you faced in your journey and how you overcame them?

DR. MALIK: One of the significant challenges for me was societal perceptions.

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People often underestimated my abilities. Overcoming this required not only physical strength but also mental resilience. I embraced challenges as opportunities to prove my capabilities. The support of my family, coupled with my **fortitude**, allowed me to turn obstacles into stepping stones.

INTERVIEWER: Your story is indeed a **testament** to the power of determination. How do you believe sports and Paralympics can contribute to challenging societal stereotypes? What has been the impact of Paralympics in your life?

DR. MALIK: Honestly, I feel sports, especially Paralympics, have the extraordinary ability to challenge stereotypes and change attitudes towards disability. When people witness the strength, skill, and competitive spirit of para-athletes, it breaks down **preconceived notions**. Paralympics has given me a new lease of life and helped me push boundaries. It has made me what I am today. It has made me realise that individuals with disabilities can be as capable, if not more than their able-bodied counterparts.

INTERVIEWER: Beyond the medals, you've become vocal for **inclusivity** and accessibility. How do you see your role in **advocating** for disability rights and inclusivity?

fortitude: strength to face adversity or difficulty

testament: proof

preconceived notions: opinions about something even before knowing the truth

inclusivity: including everyone and their thoughts and treating them equally

advocating: supporting or suggesting an idea

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DR. MALIK: Advocacy is integral to my mission. I strongly believe in working for the cause of strengthening the emotional health of persons with challenges and empowering women through outdoor sports and adventure activities. I also support persons from lower socio–economic strata and provide equipment to para sportspersons. I believe youth is the voice of tomorrow. So, we organise disability sports awareness and advocacy sessions at various schools and colleges. My goal is to contribute to create a society where everyone, regardless of ability, is treated with dignity and given a fair chance to succeed.

INTERVIEWER: Lastly, what advice do you have for individuals facing challenges or setbacks, especially those with disabilities, who aspire to achieve their goals?

DR. MALIK: I would say, every setback is an opportunity to prove your strength. Surround yourself with a support system, believe in yourself, and let your journey inspire others. Remember, disability is not a limitation; it's a unique strength waiting to be **unleashed**.

unleashed: release of something powerful that cannot be controlled

INTERVIEWER: Thank you for sharing your insights. Your story is undoubtedly inspirational.

DR. MALIK: Thank you for having me! It's been a pleasure.

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Check Your Understanding

I Fill in the fact table given below based on the interview with Dr. Deepa Malik. Discuss your answers with your classmates and teacher.

Fact Table	
1. diagnosed with spinal tumour at the age of	
2. result of the surgery	
3. named as one of the 10 most effective para-athletes by	
4. first successful Paralympic event	
5. list of 'firsts'	(i) (ii)
6. awards won	(i) (ii) (iii)
7. two things supported by her	(i) (ii)

II Read the two sets of sentences given below.

Choose whether the given statements display: fact-opinion or cause-effect.

(1)

(i) In the 2016 Rio Paralympic Games, I secured the silver medal in the shot-put event.

(ii) I feel it was a moment of personal victory and a step forward in changing perceptions.

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(2)

(i) I was diagnosed with a tumour in my spine.

(ii) I had a surgery and was told that I would be bound to a wheelchair for the rest of my life.

Knowing the difference between **fact** (evidence/factual information that can be proved to be true) and **opinion** (writer's beliefs/perception) helps us understand the text better.

Understanding the relationship between **cause** (actions/events) and **effect** (outcomes) is also helpful in deeper analysis of the text.

III Work in pairs to identify which of these pairs of sentences show:

1. cause-effect
2. fact-opinion

Write 1 or 2 in the boxes given.

(i) Dr. Deepa Malik was a member of the Working Group for the Formulation of Twelfth Five Year Plan (2012–17).

It is believed that she contributed greatly to create better sports policies for the persons with disabilities. ☐

(ii) Paralympics showcases incredible talent and determination of para-athletes.

The global perception on disabilities shifts, inspiring para-athletes to pursue their dreams. ☐

Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *I had two choices—squander my life in remorse or transform it to a world of limitless possibilities.*

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I love sports and had been a swimmer too, so I decided to switch to para-athletics. This is how my Paralympics journey began. My breakthrough moment came in the 2016 Rio Paralympic Games, when I secured the silver medal in the shot-put event. In hindsight, I feel it was a moment of personal victory and a step forward in changing perceptions.

(i) Give a reason for the following statement.

The speaker's decision to transform her life can be likened to the concept of a caterpillar transforming into a butterfly.

(ii) Why could the speaker switch to para-athletics quite comfortably?

(iii) Complete the sentence with an appropriate reason.

The speaker calls 2016 Rio Paralympic Games as a 'breakthrough moment' because _____.

(iv) Select the correct option to complete the sentence.

The phrase 'in hindsight' indicates the speaker is _____.

A. curious

B. reflective

C. determined

D. courageous

(v) The speaker uses the phrase 'changing perceptions'. List one likely perception the speaker might have changed.

2. *Honestly, I feel sports, especially Paralympics, have the extraordinary ability to challenge stereotypes and change attitudes towards disability. When people witness the strength, skill, and competitive spirit of para-athletes, it breaks down preconceived notions. Paralympics has given me a new lease of life and helped me push boundaries.*

(i) Choose the option that lists the words to describe the tone of the speaker.

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A. appreciative

B. moralistic

C. sentimental

D. optimistic

E. defensive

(a) A and D

(b) B, D, and E

(c) B and C

(d) A, C, and E

(ii) Complete the analogy given below with a word from the extract.

ability : potential :: preconceived notions: _____

(iii) State whether the following sentence is true or false.

Paralympics is a platform that not only showcases the remarkable abilities of para-athletes but also questions stereotypes.

(iv) What does 'helped me push boundaries' tell us about the speaker?

(v) Which phrase from the extract suggests that the speaker was able to transform her life?

II Answer the following questions.

1. Explain how Dr. Malik's achievements challenge societal perceptions.
2. What can be the long-term impact of involving youth in schools and colleges in advocacy with respect to disability?
3. Rationalise the appropriateness of the title of this text with reference to Dr. Deepa Malik's attitude and achievements.
4. "Every setback is an opportunity to prove your strength". How might this be a life lesson for every individual, and not just sportspersons?

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5. Examine how Dr. Deepa Malik's recognition as one of the 10 most inspirational para-athletes globally contributes to the larger discourse on gender equality in sports.
6. How might Dr. Deepa Malik's thought, 'ability beyond disability', serve as a guideline for success for all future para-athletes?
7. What have you learnt from this interview, and how can you implement these learnings in your life?

Vocabulary and Structures in Context

I Work in pairs. Match the given phrases in Column 1 with their meanings in Column 2. Use the phrases in sentences of your own.

Column 1	Column 2
1. defy the odds	(i) a time of significant development or discovery
2. a new lease of life	(ii) overcome challenges and achieve goals
3. in hindsight	(iii) succeed in doing something when most people think it would result in failure
4. breakthrough moment	(iv) ability to understand something after it has happened
5. turn obstacles into stepping stones	(v) an occasion when you become more energetic and active than earlier

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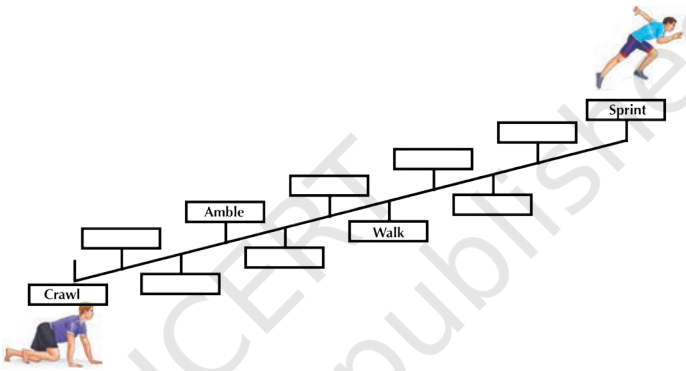
II A common word used in athletics is 'sprinting' which relates to movement. Read the words related to movement given in the box below.

Arrange them on the word cline in increasing order of pace from the slowest to the fastest. Some examples have been done for you.

crawl	amble	walk	jog
saunter	dart	sprint	stroll
run	plod	creep	



III Match the highlighted verbs in Column 1 with their functions in Column 2. There are two extra functions that you do not need.

Column 1	Column 2
1. I **could** hear the audience clapping.	(i) promise
2. It **couldn't** be helped.	(ii) possibility
3. I **should** give it my best shot.	(iii) prediction
4. I knew if I tried, I **would** win.	(iv) obligation
	(v) past ability
	(vi) impossibility

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The verbs in bold are called modal auxiliaries. Each of these modal verbs can perform various functions based on the situation in which they are used.

IV Read the table which shows other functions of the modal auxiliaries.

Modal Verbs	Functions
1. could	(i) possibility (ii) unreal ability (iii) request (iv) suggestion
2. couldn't	(i) inability
3. should	(i) probability (ii) advice
4. would	(i) request (ii) past habit

Now, make sentences with the modal verbs given in the table above with each function of the modal verbs. Mention the function in brackets.

V Read the following sentences.

- Interviewer: You've been listed as one of the 10 most inspirational women para-athletes globally by the International Paralympic Committee.
- Dr. Malik: I love sports and had been a swimmer too, so I decided to switch to para-athletics.

The sentences given above are in _____.

(Direct Speech/Reported Speech)

The sentences given above are _____ sentences. (declarative/interrogative/exclamatory/imperative)

Now, work in pairs. Observe the changes from Column 1 to Column 2. Note these changes in Column 3. One example has been done for you.

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Column 1 Direct Speech	Column 2 Reported Speech	Column 3 Changes Noted
Interviewer: You've been listed as one of the ten most inspirational women para-athletes globally by the International Paralympic Committee.	The interviewer said that she had been listed as one of the 10 most inspirational women para-athletes globally by the International Paralympic Committee.	1. 'said' added 2. that—linking word added 3. have been → had been 4. you → she
Dr. Malik: I love sports and had been a swimmer too, and so I decided to switch to para-athletics.	Dr. Malik said that she loved sports and had been a swimmer too, and so she had decided to switch to para-athletics.	1. 2. 3. I → she 4. 5. 6. decided → had decided
Interviewer: Your story is indeed a testament to the power of determination.	The interviewer said that her story was indeed a testament to the power of determination.	1. 2. 3. 4.
Dr. Malik: I believe youth is the voice of tomorrow.	Dr. Malik says that she believes youth is the voice of tomorrow.	1. 2.

Steps to Remember
Use reporting verbs said, told, or says.
Remove quotation marks.
Add linking word 'that' after the reporting verb.

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VI Read the conversation given below.

SIYA I WATCHED A DOCUMENTARY ON THE PARA EQUESTRIAN EVENT ON TELEVISION LAST NIGHT.

TARUN I DIDN'T KNOW PARALYMPICS HAS EQUESTRIAN EVENTS.

SIYA It does. It was so interesting to watch.

TARUN That's wonderful. So, para equestrians must be training for months for this.

SIYA They also have to find and develop their own style of communication with their horse.

TARUN I will watch this documentary the next weekend.

Change the conversation given above to reported speech.

Siya said that she 1. _____ _____. Tarun replied that he hadn't known that Paralympics had equestrian events. Siya added that 2. _____ _____. Tarun remarked that it was wonderful and that para equestrians must be training for months for that. Siya replied that 3. _____ _____. Tarun said that 4. _____ _____.

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Listen and Respond

I You will listen to an announcement for special assembly in school. As you listen, fill in the blanks with one or two exact words. (Transcript for teacher on page 268)

1. The venue for the special assembly is the _____.
2. A presentation on inclusion will be made by the _____.
3. The dance performance will focus on the themes of _____ and _____.
4. A _____ will be conducted by experts who support inclusion.
5. The celebration will end with a _____ to encourage team work.

Speaking Activity

I Interview the Sports Captain and the Sports Coach of your school.

Note that the interview of the Sports Captain is informal, and that of the Sports Coach is formal.

Work in pairs. One of you can be the interviewer and the other the interviewee in the informal interview. Interchange your role for the formal one.

Informal	Formal
Hello! I'm so glad that you agreed to meet me for this interview.	Good morning, it is my privilege to get this opportunity to have this interaction with you.
Tell me about yourself and your love for sports.	Could you tell me how your journey in sports began?

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Did you face any challenges? How did you deal with them?	Could you share something about the challenges you faced and how you overcame them?
What are some impressive achievements you've had? How do you feel about them?	You've received many accolades. What do these accomplishments mean to you?
What would you like to say to your peers or juniors who are interested in sports?	What advice do you have for aspiring athletes?

Writing Task

I Read the details about a notice in the table given below.

What is a notice?	A notice is generally written to convey some information to students, or a specific group of people.
A notice tells us about...	An event, a celebration, a competition, important information, lost/found article
Format of a notice	Name of Organisation NOTICE Date Heading Details Signature Name Designation

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II The Sports Club of your school is organising an Inter-school Athletic Meet. As the Sports Captain, draft a notice in not more than 50 words asking interested students to register themselves for selection in different events. Add all necessary details. Do not forget to design your notice within a box.

Learning Beyond the Text

I Did you know?

The origin of Paralympics can be traced back to the year 1948, when Sir Ludwig Guttmann, organised a sports competition for war veterans with spinal cord-related injuries in England. The Stoke Mandeville Games was the Olympic-style games for differently-abled athletes. It was organised for the first time in Rome in 1960 and since then the game has evolved. The Paralympics are split into Winter Games and Summer Games, which alternately occur every two years. Since the late twentieth century, the Paralympics have been held in the same city, which hosts the corresponding Olympic Games; the Paralympics follow shortly after the Olympics.

II Work in groups of four. Choose any one of the topics given below and make a presentation.

- Two lesser-known Paralympic sports (examples: para equestrian, para rowing, etc.)
- Two Paralympians from India

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Steps to be followed:

- Do research on the topic of your choice. Refer to magazines, newspapers, and the internet.
- Prepare the presentation based on the following guidelines:
  - One introductory slide (mentioning topic chosen)
  - Two slides on origin and brief history of Paralympics
  - Four to five slides about lesser-known Paralympic sports or Indian Paralympians
  - One concluding slide
- Choose appropriate slide design, colour schemes, and images.
- Ensure there is a good balance between text and images.
- Share your presentation in class.
- Each member of the group to take turns to present.

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Nine Gold Medals

Reflect and Respond

I Work in pairs. Discuss the difference between Olympics, Special Olympics, and Paralympics.

II Work in pairs to match the words 'empathy', 'sympathy', and 'compassion' to the sentences given in the table below.

I am so sorry for what is happening to you. It is sad, do you want something to eat?	*I can imagine how you feel. I understand that you are upset and why.*	*I understand why you feel terribly low. I will spend some time with you, so that you don't feel lonely.*

III Work in pairs. List the words you associate with 'empathy'. Share your responses with your classmates and teacher.

Reading for Appreciation

1. The athletes had come from all over the country
To run for the gold, for the silver, and bronze
Many weeks and months of training
All coming down to these games.

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2. The spectators gathered around the old field
   To cheer on all the young women and men
   The final event of the day was approaching
   Excitement was high to begin.

3. The blocks were all lined up for those who would use them
   The hundred-yard dash and the race to be run
   These were nine resolved athletes in the back of the starting line
   Poised for the sound of the gun.

4. The signal was given, the pistol exploded
   And so did the runners all charging ahead
   But the smallest among them, he stumbled and staggered
   And fell to the asphalt instead.

5. He gave out a cry of frustration and anguish
   His dreams and his efforts dashed in the dirt
   But as sure as I'm standing here telling this story
   The same goes for what next occurred.

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6. The eight other runners pulled up on their heels
The ones who had trained for so long to compete
One by one they all turned round and went back to help him
And brought the young boy to his feet.

7. Then all the nine runners joined hands and continued
The hundred-yard dash now reduced to a walk
And a banner above that said (Special Olympics)
Could not have been more on the mark.

8. That's how the race ended, with nine gold medals
They came to the finish line holding hands still
And a standing ovation and nine beaming faces
Said more than these words ever will.

DAVID ROTH

Check Your Understanding

I Work in pairs. Match the words and phrases in Column 1 with their meanings in Column 2. You may read the poem again and infer the contextual meaning. Check your answers with the teacher.

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Column 1	Column 2
1. dashed in the dirt	(i) walk or move with difficulty
2. stumbled	(ii) destroyed
3. staggered	(iii) a hard black substance used to make roads and paths
4. anguish	(iv) step awkwardly, lose balance and almost fall
5. asphalt	(v) extreme pain or suffering

II Identify the gist of each stanza. Write the number of the stanza in the boxes given.

1. Spectators cheered participants of different events and waited enthusiastically for the final event to start. ☐
2. All runners dashed ahead as soon as they heard the gun shot; suddenly, one of the athletes tripped and fell on the ground. ☐
3. The race finished with nine athletes holding hands and winning the well-deserved gold medals; their smiles, and spectators standing up to applaud, conveyed everything. ☐
4. Participants got ready at the starting line and nine determined athletes waited for the sound of the gun. ☐
5. Athletes from various parts of the country had gone through months of training; had big dreams of winning a medal. ☐
6. The eight athletes stopped to help the young fallen athlete stand up, forgetting that they were competing. ☐

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7. Nine athletes held the banner and walked hand in hand; this gesture represented the ethos of Special Olympics. ☐

8. The young athlete felt his dreams were shattered and cried in pain and disappointment, but something unique happened. ☐

III Let us appreciate the poem.

1. Two examples of alliteration from the poem are (i) _____ and (ii) _____.
2. Give three examples of visual imagery from the poem.

   (i) _____ (ii) _____

   (iii) _____
3. Give an example of auditory imagery from the poem. (i) _____
4. How does the use of imagery make the poem more appealing?
5. How does the poet's tone change from the beginning to the end of the poem?
6. What is the overall mood created by the poem?
7. What is the message being conveyed by the poem?

Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *The eight other runners pulled up on their heels*
   The ones who had trained for so long to compete
   One by one they all turned round and went back to help him
   And brought the young boy to his feet.

   (i) Select the correct option to complete the sentence.

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The phrase 'pulled up on their heels' means that the runners _____.

A. moved aside

B. stopped running

C. tried to run faster

D. jumped ahead

(ii) Mention one character trait common to all the eight other runners.

(iii) What is the tone of the poet in these lines?

(iv) How might the young athlete have felt on being helped by the others?

(v) Would you consider this incident as a turning point in the poem? If yes, why? If no, why not?

2. *That's how the race ended, with nine gold medals*
They came to the finish line holding hands still
And a standing ovation and nine beaming faces
Said more than these words ever will.

(i) How did the nine contestants feel when they reached the finishing line together?

(ii) Why do you think all the nine contestants were given gold medals?

(iii) Complete the sentence appropriately.

The holding of hands signifies a feeling of _____.

(iv) Choose the correct option to complete the sentence.

The spectators giving a 'standing ovation' indicates that they were _____.

A. amazed

B. speechless

C. distracted

D. thoughtful

(v) Explain the last line of the extract.

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II Answer the following questions.

1. Describe how the setting established in the first two stanzas of the poem create a vivid atmosphere for the events that follow.
2. How do you think the youngest athlete might have felt when he fell?
3. Why were the athletes eager to begin the race?
4. What does the transformation of the hundred-yard dash to a walk symbolise?
5. How might the poem be different if the focus was solely on individual achievement rather than collective support?
6. How does the poet's use of language and tone enhance the reader's engagement with the poem?
7. What might be the poet's purpose of writing this poem?

Vocabulary in Context

I The phrase 'standing ovation' is an example of an adjective–noun collocation. Identify two other similar examples from the poem.

Collocation is a pair or group of words that habitually appear together.

II Complete the table given below by writing four nouns in Column 2 that collocate with the adjectives in Column 1. One example has been done for you. You may take the help of a dictionary.

Column 1	Column 2
1. big	disappointment, failure, surprise, decision
2. heavy	

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3. strong	
4. large	
5. great	

III Choose the correct adjectives from those given in the box for the underlined words given in the sentences below. Ensure you do not use the same adjective twice.

positive	significant	youngest
noisy	loud	

1. The <u>littlest</u> athlete was moving at a steady pace. _____
2. The eight athletes had a <u>smiling</u> attitude. _____
3. When the athlete fell, he gave a <u>huge</u> cry of pain. _____
4. The spectators saw a <u>terrible</u> difference in the athletes who had only come to compete. _____
5. The <u>gaudy</u> crowd cheered the runners enthusiastically. _____

Listen and Respond

I You will listen to a radio-talk about Patrick Gomes, a coach of special athletes. As you listen, write true or false for the statements given. (Transcript for teacher on page 268)

1. Patrick Gomes began his career in sports with track events.
2. Patrick Gomes has been coaching special athletes for 10 years.
3. Patrick Gomes does all the household work himself.

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II You will listen to the radio-talk once again. As you listen, choose the correct option for each question.

1. When the speaker uses the phrase 'push your boundaries', he wants listeners to _____.
   (i) challenge themselves
   (ii) meet new people
   (iii) be open-minded
2. Patrick Gomes is a _____ at present.
   (i) special athlete
   (ii) coach of special athletes
   (iii) value education teacher
3. Special Olympic Games held at Connecticut was a _____ for Patrick Gomes.
   (i) motivational year
   (ii) turning point
   (iii) gradual change
4. As a special athlete, Patrick Gomes mostly participated in _____.
   (i) track events
   (ii) jogging
   (iii) football
5. Patrick Gomes believes that sports is essential because it encourages _____ along with fitness.
   (i) a positive outlook
   (ii) a peaceful mind
   (iii) an active life

Speaking Activity

I Work in pairs. Take turns to express your points of view regarding Special Olympics.

Use the key points given below to develop the conversation.

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Key points:

- Importance of Special Olympics (promotes inclusion)
- Impact of Special Olympics on sportspersons with special abilities
- How to create awareness regarding Special Olympics

Use the sentence starters given in the table below when you speak.

Asking someone for a point of view	Expressing a point of view
What is your opinion on...?	Personally, I believe that...
How do you feel about...?	I hold the opinion that...
In your view, is...?	It's my belief that...
What is your take on...?	I have a strong feeling that...
Do you think that...?	From my perspective...

Writing Task

I Work in pairs to write three creative slogans on Special Olympics.

One example of a slogan on Special Olympics has been given below.

Special Olympics: Igniting a Universe of Potential

Present your slogans in a creative manner and share with your classmates and teacher.

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Special Olympics: Igniting a Universe of Potential

Steps to write a slogan

- Understand the theme on which you want to write a slogan.
- Brainstorm ideas and use them to create the slogan.
- Keep it brief and simple.
- It should not be more than eight to ten words.
- Make the slogan catchy.

Now, create a poster based on the inspiration you have drawn from the poem. Present your poster to the class and display it on the classroom board.

Steps to design a poster

- Include all vital information.
- Write down the ideas.
- Remember to place the slogan you created.
- Use top, bottom, and sides of the poster for other important information.
- Include some illustrations, a call for action, if needed.
- Colour and decorate your poster.
- Present your poster as a box item.

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Learning Beyond the Text

I Read the information given below about some athletes who participated in Special Olympic Games 2023 held in Berlin, Germany.

Ravimathi Arumugam	She is an athlete who made India proud by clinching the gold medal in the 400 metre, Level C women's race.
Aanchal Goyal	She won the gold medal in the 400 metre, Level B women's race.
Saket Kundu	Saket Kundu achieved a rare double in track and field by winning a silver medal in the Level B mini javelin event and a bronze in the Level B 400 metre men's race.

Find out more about other Indian achievers of Special Olympics.

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III Read the information given below in the infographic.

OLYMPICS

A GLIMPSE

THE FIRST OLYMPIC GAME TOOK PLACE IN 776 BC

The original Olympics began as a part of an ancient Greek festival, which celebrated Zeus, the Greek God of sky and weather. It is held every four years, alternating between summer and winter editions. The Olympic motto is 'Citius-Altius-Fortius-Communiter'. The words translate to 'Faster-Higher-Stronger-Together'.

THE OLYMPIC TORCH IS A REMINDER OF THE GAMES' GREEK ORIGINS

The Olympic torch symbolises peace and friendship. A few months before the opening of the Games, a flame is lit at Olympia, Greece. The flame is carried over several weeks before reaching the host city. The Games begin by lighting the cauldron with the Olympic flame.

THE OLYMPIC SYMBOL WAS DESIGNED TO INCLUDE EVERYONE

The Olympic rings were produced in 1913. The Olympic symbol expresses the activity of the Olympic Movement and represents the union of the five continents and the meeting of athletes from throughout the world at the Games.

PARALYMPICS

The Paralympics, for athletes with disabilities, are held showcasing the participation of para-athletes in various sports. The Paralympic symbol, also known as the *Agitos* from the Latin meaning "I move", is the visual representation of the Paralympic Movement.

SPECIAL OLYMPICS

The Special Olympics provides sports training and athletic competition in a variety of Olympic-type sports for children and adults with intellectual disabilities. Special Olympics strives to create a better world by fostering the acceptance and inclusion of all people.

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Now, create an infographic on any sport and present it in the class.

6

Twin Melodies

Reflect and Respond

0903CH06

I Given below are some stringed musical instruments. Work in pairs and identify them by first letter of the spellings of their names.

S..... S..... S..... S.....

M..... V..... G..... B.....

II Do you play a musical instrument? If given a choice, which one would you choose and why?

III Is there any difference in the choice of music between children and elders? If yes, why? If no, why not?

IV Work in pairs to complete the paragraph given on the next page by choosing the correct phrases given in the box. Discuss with your teacher whether the following phrases have a literal meaning or a figurative one.

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wearing a look of distress | bite the bullet
found words | lost in his thoughts
bring it up | throw a party
winding up | sweating on | come around

The theatre club was 1. _____ their practice. Anil saw Sunny was 2. _____ and not speaking to anyone. They had a disagreement in the morning and since then, Sunny was 3. _____. Anil did not want to 4. _____ and disturb Sunny further but he finally decided to 5. _____ and speak to Sunny. He was sure if he apologised first, his friend would 6. _____. With a lot of anxiety, he 7. _____ to apologise. And finally, Sunny smiled! Everyone clapped and asked them to 8. _____ to celebrate.

Reading for Meaning

Characters

Shruti Sharma : A young aspiring violinist

Guru Nabin Sharma : Shruti's father, a violinist, and the Principal of Sangeetika Music School

Leela Devi : Shruti's mother

Avinash : Tabla player of the fusion group

Iqbal : Flutist of the fusion group

Peter : Keyboard player of the fusion group

crescendo: a piece of music that gets louder and louder

ACT I

The scene opens to the notes of a beautiful Indo-Western fusion music piece in its ***crescendo****. There are four children on stage playing in a*

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room that has a small rack and a wooden table stacked with books. On the wall are posters of famous Indian flute players Pandit Hariprasad Chaurasia and Shashank Subramanyam. The room belongs to Iqbal, who is playing the flute. On the tabla is Avinash, Peter on the keyboard, and Shruti on the violin. Soon they wind up their performance and are packing up their musical instruments. Shruti wears a look of distress on her face.

PETER: That was a good rehearsal. Well done guys! Let's meet again tomorrow.

IQBAL: *(picking up a newspaper from his desk)* Wait wait, before anyone goes. Did any of you guys read what they wrote about Shruti's performance with her father yesterday in the Parbatpuri Daily Clarion? Ahem ahem, "Melody runs in the veins of Miss Shruti Sharma, daughter of the master violinist Nabin Sharma!"

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AVINASH: Oh ho! Wow Shruti! You are a sensation now! The least you can do is throw a party!

PETER: Shruti Sharma for the win, sweating on the vi-o-lin!

(Shruti remains unaffected, lost in her thoughts. The boys surround her trying to distract her.)

PETER: Shruti!

IQBAL (*a little loudly*): Shruti!

AVINASH (*very loudly*): SHRUTI!

(Shruti is startled. There is silence for a few seconds while Shruti finds the words)

AVINASH: Oh god, don't tell me you still haven't told Nabin sir about the concert!

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PETER: Does that mean you have still not told your parents about these practises? Just tell them you come for the practice from 4 to 5!

IQBAL: Yes Shruti. Just tell them you practise with us. Tell them about the concert. There is no need to worry!

SHRUTI: There is need to worry Iqbal! You don't know papa. He is very strict about these things. He will think it a **desecration** of the violin to be played to Western tunes. Papa firmly believes that Classical Hindustani music, with its ***ragas* and *aalaaps***, is the only kind of music that an artist of any worth should play. I don't want papa to feel that I don't care about his opinions, because I do. It's just that I want to give this a try too. I just don't know how to tell him in the right way!

desecration: disrespect towards something sacred

***ragas* and *aalaaps*:** elements of Hindustani classical music

IQBAL: All ways are right ways, Shruti. He is your father, he will understand.

AVINASH: I agree. You are making matters worse for yourself by not talking to him. What's the worst that can happen? He will scold you a little, maybe. But he will eventually come round.

to bite the bullet: to deal with an unpleasant or difficult situation in a courageous and determined way

IQBAL: Yes Shruti. And what is a little bit of scolding? I basically have a little bit of scolding for breakfast every day! *(all laugh)*

SHRUTI: You are right guys; I guess it is time **to bite the bullet**.

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Thanks for encouraging me again! Tonight, at dinner, I promise to bring this up.

PETER: That's the spirit!

Check Your Understanding

I Complete the table given below based on Act I of the play. Check your answers with the teacher.

Setting	❁ Where: Iqbal's room ❁ Description of the room: a small rack, ... ❁ On the wall:	
Children and the instruments they play	1. Iqbal: flute 3.	2. ..... 4. .....

Speaker	Words of the Speaker	Reason
.....	Oh ho! Wow Shruti! You are a sensation now! The least you can do is throw a party!	.....
.....	There is need to worry Iqbal! You don't know papa.	.....
.....	That's the spirit!	.....

II Do you think Shruti will gather the courage to speak to her father? Give a reason.

III What might be Shruti's father's reaction? Why?

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ACT II

Shruti's parents are cleaning the table after dinner, going to and fro from the kitchen to the dining room. Shruti is still stuck on the last bite and is seemingly lost in thoughts.

NABIN: Shruti, staring at the dosa is not going to make it disappear. I am afraid you will have to eat it.

LEELA: Shruti, why are you lost in thought, my dear child? If you are trying to find the right words to tell your dad that I make much better dosa than him, I suggest you abandon the mission. He doesn't have the strength to face the truth.

SHRUTI: Yes, actually I ... er ... was finding the right words to say something to you ... to you papa. But please promise to not get too angry with me.

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NABIN: (*suddenly serious. Sits down opposite to Shruti in an upright formal manner*) No promises, child. But speak up.

SHRUTI: Papa, actually ... there ... there is a concert next week. I...

NABIN: (*calmly but firmly*) No is the answer. You know my rule—one performance in every six months. More than that, familiarity breeds **contempt**. Work on your art and everything will follow. And which concert is this anyway, of which I haven't heard?

contempt: a strong feeling of dislike and disrespect

SHRUTI: It is a group performance papa, next week.

NABIN: And this is what you have judged best for yourself? To drown your individual style in the **hubbub** of an orchestra is hardly a wise choice, Shruti. Besides, what exactly is this concert? I don't know of any scheduled next week.

hubbub: a loud noise

SHRUTI: (*timidly*) Papa, it's an ... an ... Indo-western fusion concert.

(*silence*)

NABIN: (*getting up*) I never thought any of my students, let alone my own child, would lose their sense of musicality to such an extent. Since my views on fusion music have been **iterated** in this house on several occasions, I think there remains nothing for me to say now.

iterated: repeated

SHRUTI: Please papa! I request you to consider.

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Just attend the practice only once and then you can decide!

NABIN: (*with a slight mocking tone*) Sure, there'll be a practice, for 'phoo' music when making noise starts needing practice.

(*Nabin gets up with a start and leaves. Shruti looks at her mom.*)

LEELA: Shruti! Why did you have to get yourself into this without your father's knowledge in the first place!

SHRUTI: I know. I should have asked him. If he doesn't let me participate, our group won't be able to perform. All our practice will go down the drain.

LEELA: Oh of course, practice! Or should I call it "practice classes"!

SHRUTI: Sorry mummy, won't hide from you again. I promise!

LEELA: You better not. Now you should go to sleep. Hurry up now, it's too late already!

Check Your Understanding

I Complete the summary of Act II by choosing the correct words from the box given below. There are two extra words that you do not need. Check your answers with the teacher.

disapproval	plea	absent-minded	
setback	surprised	scolded	
courage	firm	clash	relief

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Shruti seemed 1. _____ during dinner. She finally gathered the 2. _____ to inform her father, Nabin, about her wish to participate in an upcoming Indo-Western fusion concert. Nabin reacted negatively, expressing 3. _____ of fusion music and dismissed the idea. Despite Shruti's 4. _____ to him to attend a practice before deciding, Nabin was 5. _____ in his decision. Shruti's mother, Leela, 6. _____ her for not seeking permission earlier. The tension highlights the 7. _____ between traditional and contemporary musical preferences within the family. Despite the 8. _____, Shruti promises not to hide again and is urged to go to bed by her mother.

II Will Shruti's father go for the rehearsal? Support your answer with a reason.

III Do you think Shruti and her parents would understand one another? If yes, why? If no, why not?

ACT III

At Iqbal's house. Avinash and Peter are there too. Shruti entering.

IQBAL: Look, Shruti is here too. Did you tell your parents finally?

PETER: Tell us later. Let's start practice first.

AVINASH: Yes, we'd better start right away. I have to leave early today.

SHRUTI: *(Aside)* Oh, how much I enjoy performing this piece. Perhaps I can practise one last time and soon after that I will tell them that I can't join them for the performance.

(They begin practice. In the middle of the performance, Shruti's parents enter the room and stand in a corner. Slowly, her parents become engrossed and Shruti's father taps his feet and is

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seen evidently enjoying. As soon as the performance comes to an end, her parents move towards the centre of the stage in the room as they clap. Nabin claps furiously. He wears an expression of pride on his face. Shruti is startled at once with the clapping.)

NABIN: Wah, how soulful! You all have done a wonderful job! You too Shruti! You did not lose sight of the notes of the raga even once and performed it to excellence.

LEELA: Oh yes children. You all were amazing! If this is the result, then we can say you have run your practice sessions very successfully! (*Children giggle*)

NABIN: Yes, Leela. In fact, I was planning to offer the children the music room. *(To the children)* You'll have more equipment there and will be able to practise regularly.

AVINASH: Thank you so much! Means a lot to us!

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SHRUTI: Guys, if you don't mind, why don't you start the practice in a while. Just need to have a word. (*pointing towards her parents*)

PETER: Of course! No issues.

(Shruti and her parents move to one side of the stage in the room and the other children move to another. They practise in mime, that is, only their actions are seen without sound)

SHRUTI: Thank you for coming papa and mama! And papa I want to tell you that I will always take my art seriously no matter what I do. And I am glad that you support my decision to play in a fusion group.

NABIN: (*warmly placing his hand on her shoulder*) There is no need to thank me child. I must admit it was Leela who opened my eyes. I had forgotten my own past. It is your mother you should thank.

LEELA: Your own father, Shruti, had to go against his family's wishes to play the violin. His was a family of vocalists. Your grandfather, his father, and your uncles were all vocalists belonging to a highly traditional school. They **painstakingly** nurtured the flame of musical heritage and kept it alive through thick and thin. Nabin's desire to take up a Western instrument rather than cultivating his voice was painful to his father. You see, at that time the violin had not yet been

painstakingly: done with great care and effort

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incorporated into classical Indian music. Your grandfather saw this choice as a kind of betrayal of family values and tradition. But your father **worked his fingers to the bone** and see where the violin got him.

worked his fingers to the bone: work very hard

NABIN: I underestimated the power of our own music. I was afraid you would be lost to us. I realise that my fears were baseless. After all each bay, its own wind. I trust you Shruti and I will **root** for your group at the concert!

root: show support

(Shruti hugs both of her parents)

CURTAIN DOWN

MITRA PHUKAN

Check Your Understanding

I Work in pairs. Identify the true statements. Check the answers with your teacher.

1.	During the rehearsal, Shruti's parents enter the room and are overjoyed at her performance.	_____
2.	Shruti initially considers telling her friends that she can't join them for the performance, after practising one last time.	_____
3.	Shruti's father expressed that she had sung a few notes incorrectly during her performance.	_____
4.	Shruti's father had followed the family's tradition of being a violinist and worked very hard to achieve all that he did.	_____

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5.	Shruti's mother helped her husband realise why he should support their daughter.	_____
6.	Shruti's father accepts that he underrated the potential of classical music.	_____

Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *Shruti: There is need to worry Iqbal! You don't know papa. He is very strict about these things. He will think it a desecration of the violin to be played to Western tunes. Papa firmly believes that Classical Hindustani music, with its* ragas *and* aalaaps*, is the only kind of music that an artist of any worth should play. I don't want papa to feel that I don't care about his opinions, because I do. It's just that I want to give this a try too. I just don't know how to tell him in the right way!*

   Iqbal: All ways are right ways, Shruti. He is your father, he will understand.

   (i) Select the option that correctly identifies Shruti's situation.

   A. confident

   B. indifferent

   C. content

   D. in a dilemma

   (ii) What does Shruti mean by 'the right way', in the sentence, "I just don't know how to tell him in the right way!"?

   (iii) Complete the following with a suitable reason.

   We can say that the extract reflects the generational gap in understanding art and tradition because _____.

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(iv) Explain how Iqbal's words were meant as an assurance to Shruti.

(v) Fill in the blank with a phrase from the extract.

The critics argued that only films which provoke thoughtful discussion are _____.

2. *NABIN: I underestimated the power of our own music. I was afraid you would be lost to us. I realise that my fears were baseless. After all each bay, its own wind. I trust you Shruti and I will root for your group at the concert!*

(Shruti hugs both of her parents)

(i) Select the suitable option to complete the sentence.

Nabin's breakthrough in his understanding of artistic freedom, highlights a bridge between _____.

A. personal ambition and professional success

B. traditional values and modern expressions

C. strict discipline and casual learning

D. historical techniques and futuristic innovations

(ii) Fill in the blank with a suitable phrase.

The extract uses the word 'lost' both in the sense of losing _____ and physical separation.

(iii) In the line, 'Shruti hugs her parents', which word from those given below, does not show what it conveys?

reconciliation	harmony	duty
acceptance	understanding	

(iv) What can be inferred about Shruti's future in music following her father's expression of trust and support?

(v) Identify the phrase that refers to the uniqueness of each artist's journey and style.

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II Answer the following questions.

1. Justify the title 'Twin Melodies'. How does the play explore the theme of tradition and modernity?
2. What are the different perspectives of Peter, Iqbal, and Avinash regarding confronting figures of authority? How do their attitudes towards Shruti's dilemma with her father provide insight into their own characters and values?
3. Analyse the character of Nabin Sharma. How does his attitude towards music evolve throughout the play?
4. How does the play use Shruti's internal conflict to explore the theme of duty towards family versus personal passion?
5. Evaluate the effectiveness of the play's conclusion. Does it realistically address the conflicts presented?
6. Assess how well the role of cultural diversity contributes to the storyline of the play.

Vocabulary and Structures in Context

I Read the highlighted word given in the brackets.

SHRUTI (***Aside***): Oh, how much I enjoy performing this piece. Perhaps I can practise one last time and soon after that I will tell them that I can't join them for the performance.

1. What is 'aside' used for?
   (i) enables characters to talk about the story
   (ii) shows what a character thinks or feels
   (iii) makes a direct link between the audience and the character
   (iv) (i), (ii), and (iii)

Aside is a theatrical technique or dramatic device where a character directly addresses the audience. Typically, it is understood that the other characters on stage are unaware of this speech. The character may explicitly speak to the audience, whether in character or out, or convey an unspoken thought.

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II Read the following words from the text.

Ahem ahem, I … er…

Now, select the correct answer for the question given below.

Why are they used?

1. to fill gaps while speaking
2. to increase clarity
3. to provide confidence

Non-lexical fillers are words or sounds used in speech, like 'uh' or 'um' to fill pauses while a speaker gathers their thoughts or transitions between ideas.

Now, choose suitable non-lexical fillers given in the box to describe the emoticons 1 to 4. There is an extra word you do not need.

whew	err	arrgh
hmmm	ahem-ahem	

1 2 3 4

III Read the following words from the text and their meanings.

- notes—a single sound at a certain pitch, usually shown as a symbol on music sheet.
- crescendo [kri-SHEN-doe]—a gradual increase in the volume or intensity of sound

Now, on the next page, match the meanings of other music-related words in Column 1 with their meanings in Column 2.

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Column 1	Column 2
1. rhythm	(i) the lowest tone or part in music
2. tempo	(ii) a mixture of loud unpleasant sounds
3. bass [p.base]	(iii) the pattern of beats or time intervals in music
4. baritone	(iv) the speed or pace at which a piece of music is played
5. cacophony	(v) a male voice that falls between the higher and lower ranges
6. pitch	(vi) a series of musical notes moving upwards or downwards
7. scale	(vii) the perceived frequency of a sound, how high or low a sound is

IV Write the meanings of the underlined phrases based on your understanding of the usage in sentences.

Phrases	Meanings
1. My mother told me, "When you follow trends without thinking, you <u>drown your individual style</u>."	
2. The pianist was appreciated for his <u>sense of musicality</u>.	
3. When one of the performers in the group was injured, they felt their practise <u>would go down the drain</u>.	

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V Read the dialogues given below.

1. Oh, how much I enjoy performing this piece!
2. Wah, how soulful! You all have done a wonderful job!

Sentences 1. and 2. are _____ sentences. (declarative/interrogative/exclamatory/imperative)

Now, convert the exclamatory sentences given above to declarative sentences.

Use 'exclaimed' or 'exclaimed with (feeling)' instead of reporting verb 'said'
Remove interjections, exclamatory mark, and quotations.

VI Write the sentences given below in reported speech. One example has been done for you.

1. "Wow Shruti! You're a sensation!" suggested Avinash.

   Avinash exclaimed with wonder that Shruti was a great sensation.

2. "What an incredible achievement! I can't believe we pulled it off!" said Iqbal.

   Iqbal exclaimed that it _____ _____.

3. "Bravo! Each note was executed perfectly, and the performance was flawless!" said Shruti's mother.

   Shruti's mother applauded that _____ _____.

4. Iqbal: I basically have a little bit of scolding for breakfast every day!
5. Shruti: Sorry mummy, won't hide from you again. I promise!
6. Avinash: You are a sensation now! The least you can do is throw a party!

VII Report the following dialogue in the indirect form of speech.

ASMA Wow! What a unique experience I had at the art studio today!

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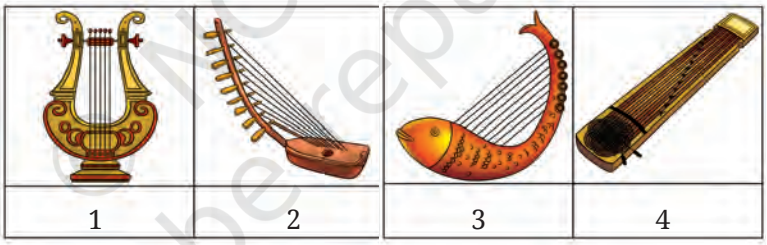
Deepa	Tell me! I'm eager to hear!
Asma	I accidentally spilled paint all over my canvas.
Deepa	Oh, my goodness! What a pity!
Asma	No worries! The painting now looks better than my original plan!
Deepa	That's incredible!

Asma exclaimed excitedly that she 1._____ _____. Deepa urged her to tell her as she was eager to hear. Asma said that 2. _____ _____. Deepa pitied Asma. However, Asma replied to her not to worry as 3. _____ _____. Deepa exclaimed that 4. _____ _____.

Listen and Respond

I Look at the given stringed musical instruments and decide which one could be the yazh [yāl].



II Now, listen to a musician describing the yazh and check if your choice was correct. (Transcript for teacher on page 270)

III Listen to the musician's description of the yazh once again. As you listen, complete the notes below with not more than three words.

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The Yazh

1. Type of instrument – The Indian _____
   (i) Was used in: _____
   (ii) Earlier version of: _____
2. Design
   (i) stem tip – shaped like _____ of mythological animal
   (ii) resonator
      A. shape of a _____
      B. material – _____
3. Design variety
   (i) peacock, _____, _____, and bow string

Speaking Activity

I Stress and intonation exercises can be a great way to understand the emotional and rhythmic feelings associated with dialogues in a play.

1. Let us pick a few lines from the play and speak them aloud. Focus on how stress and intonation can change their meaning or emotional impact.

Sentences	Stress	Intonation
I **don't** want papa to feel that I don't care about his opinions, because I **do**.	❁ 'don't' in the first part and 'do' in the second part ❁ highlights contrast in Shruti's internal conflict and her deep concern for her father's feelings	❁ start with a slightly lower tone, conveying concern ❁ rise towards the end, emphasising her sincerity

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Tonight, at dinner, I **promise to bring this up**.	❁ 'promise' and 'bring this up' ❁ shows Shruti's determination and the importance of the action she plans to take	❁ start with a decisive tone on 'promise' ❁ slightly increase in pitch and volume on 'bring this up', to indicate resolve
Why are you **lost** in **thought** my dear child?	❁ 'lost' and 'thought' ❁ draws attention to the concern in Leela's question	❁ tone should be gentle ❁ raise the tone on 'lost' ❁ indicates curiosity
Each bay, its **own** wind	❁ 'each' and 'own' ❁ highlights the uniqueness of each path ❁ one-size-fits all does not work in every situation or for every person	❁ thoughtful and slightly philosophical tone ❁ a steady pitch that gently rises on its 'own'

2. Practice speaking aloud a few other sentences from the play on your own. Understanding what is being said and why, will help you stress the suitable portions and use the appropriate tone.

Writing Task

I Read the beginning of a story given below.

Anuradha, a teenager, has been learning tabla at school since her primary years and is an extraordinary tabla player.

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Her father, a vocalist, is a music teacher in a school. He has never been supportive of her learning the tabla and rather feels she should focus on becoming a vocalist. She has been invited to perform at a prestigious event, and decides to participate in it, despite her father's disapproval. However, Anuradha's mother and brother have always rooted for her. Anuradha sat wondering.

In groups of four, create a play script based only on the beginning of the story given above. To write the script, you may refer to the play you have just read.

Tips for writing the script for the play.

- Write a rough draft of the script first
- Mention the setting and characters
- Use colon (:) after the speaker to introduce words of the speaker.
- Use brackets to convey to the actor the way to deliver the words. Refer to vocabulary and structures in context (I).
- Include 'aside' where needed. Refer to vocabulary and structures in context (I).
- You may use non-lexical fillers such as Ahem-Ahem!, Arrghh! to fill pauses.
- Use ellipsis where necessary. Ellipsis (...) is used to depict a short pause or silence in the script for a dramatic effect.

  Example: Yes, actually I ... er ... was finding the right words to say something to you ... to you papa.

Learning Beyond the Text

I Study the words given in brackets in the following dialogues taken from the text. What do you notice?

- Iqbal: (*a little loudly*) Shruti!
- Avinash: (*very loudly*) SHRUTI!
- Nabin: (*calmly but firmly*) No is the answer.

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- Iqbal: (*picking up a newspaper from his desk*)...
- Nabin: (*getting up*)...

1. Why do we not use inverted commas to convey the dialogues?
2. Where do we use colons?
3. What is written within the brackets? What do these convey?
4. How does it help the actors?

Brackets (parentheses) serve to convey to the actor the manner in which to deliver the words, much like a reporting verb follows direct speech (for example: he shouted). Instead of using a reporting verb, we enclose the manner (for example: very loudly) within brackets. The words within brackets are not uttered aloud.

II Did you know that there is an orchestra that made musical instruments from recycling junk or discarded waste items?

There is one such orchestra, called the Recycled Orchestra of Cateura, Paraguay, that was formed in 2012, and children are a part of it. They play musical instruments made from scrap materials collected from landfills.

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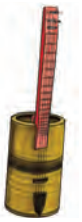
III Indigenous musical instruments are crafted from natural materials like bamboo, gourds, animal hides, and shells, reflecting a deep connection to the environment and cultural heritage. These instruments are diverse, ranging from percussion instruments like drums and rattles to wind instruments like flutes, etc. Find out more about such indigenous instruments that are used in your region.

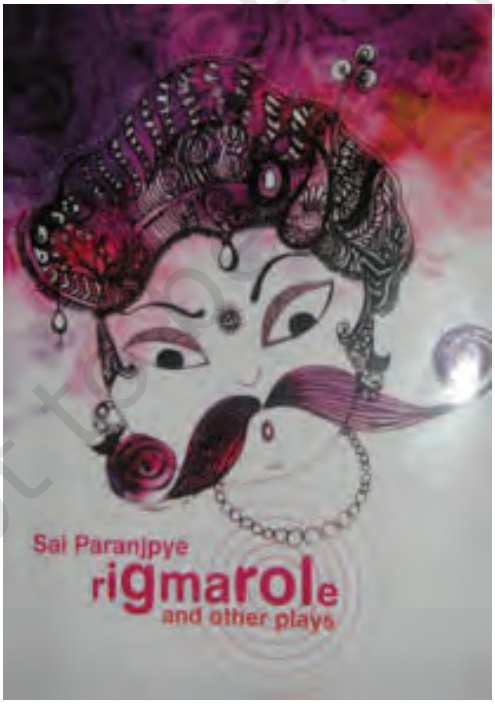


IV In groups of five, select objects around yourself to create a rhythm.

Present it in the class. Enjoy!

V Read the book *Rigmarole and Other Plays* by Sai Paranjpye and enjoy the humour and wit.

Rigmarole and Other Plays, a collection by Sai Paranjpye, includes the play 'Rigmarole,' which follows a silly King, his Council of nine Ministers, and a bed bug, leading to humorous events. Other plays in the collection, like 'The Boy Who Wrote a Constitution,' seek to educate children while entertaining them.



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A Friend Found in Music

Reflect and Respond

I Read the questions given below and share your answers with your classmates and teacher.

1. What kind of music do you prefer to listen to—vocal or instrumental?
2. Name your favourite musician(s).
3. Give reasons for your choice.

Reading for Appreciation

Music is the ocean
That pulls me to the shore.
Music is the rhythm
That moves me to the core.

Music is the therapy
I need when I feel blue.
Music lifts my spirits
To make sure I pull through.

The times when I'm most cheerful,
It's clear, music was there.
Music is the needed friend
When no one seems to care.

BRYANNA T. PERKINS

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Check Your Understanding

I Read the poem again to complete the poet's diary about her feelings on music. Fill in the blanks with words from the poem.

Today, I've been thinking about how essential music is to me. It is like an ocean that calls me to its 1. ____. Music is the 2. _____ that harmonises with my 3. _____, moving me in ways I can't explain. When I feel sad or upset about things, music is the 4. _____ that eases the ache. It is amazing how music has the power to lift my 5. ____, and give me strength to pull through difficult times. I know that it is the effect of music whenever I feel 6. ____. Music is the much 7. _____, dependable friend when there is no one to 8. _____. Thank you, my dear music, for being my all-time comfort.

II Let us appreciate the poem.

1. The phrase 'moves me' in the line 'That moves me to the core,' is an example of _____.
2. The poet uses metaphors for music. List these metaphors and rewrite them as similes. For example, Music is as _____ as _____.
3. What is the rhyme scheme of the poem? What impact does it have?
4. What is the poet's purpose in using the word 'music' repetitively?
5. What is the message the poet wishes to convey through the poem?
6. Identify the mood of the poem from the options given below.
   (i) nostalgic
   (ii) thoughtful
   (iii) amused
   (iv) playful
7. Give evidence from the poem to support that the speaker is the poet herself.

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Critical Reflection

I Read the extract given below and answer the questions that follow.

1. *Music is the therapy*
   I need when I feel blue.
   Music lifts my spirits
   To make sure I pull through.

(i) Complete the following sentence suitably.

The phrase 'feel blue' indicates _____.

(ii) Identify the line which shows music makes the poet happy.

(iii) What does the last line of the extract signify?

(iv) State whether the following sentence is true or false.

Music plays a vital role in the poet's life.

(v) Select the central idea of the extract from the following options.

A. Music brings comfort during sadness.

B. Music is a necessity in times of happiness.

C. Music improves our ability to pull heavy loads.

D. Music is a source of knowledge and excitement.

II Answer the following questions.

1. How is music able to move the poet 'to the core'?
2. Why does the poet compare music to a 'needed friend'?
3. Explain the poet's attitude towards music.
4. Support the opinion that this poem has a universal appeal.
5. Compare your experience of music with the feelings expressed in the poem.

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Vocabulary in Context

I Read the following phrases from the poem denoting happiness and sadness.

Classify the words given in the box below as positive emotions and negative emotions.

feel blue	lifts my spirits	most cheerful

- Positive emotions (happiness): _____
- Negative emotions (sadness): _____

Now, fill in the blanks by choosing the correct word from those given in the brackets.

1. The familiar tune stimulated a rush of _____, transporting listeners back to cherished moments from their past. (nostalgia/elation)
2. The soulful ballad expressed the singer's _____, leaving the audience moved by the intensity of their emotions. (despondence/anguish)
3. The pianist played a soulful melody on the stage, creating an ambience of _____. (melancholy/despair)
4. The festive symphony filled the air with _____ tones, lifting the spirits of everyone present on the joyous occasion. (jubilant/euphoric)

II Read the highlighted word in the line given below.

*To make sure I **pull through***

The meaning of the verb 'pull' is 'move or remove something'. The preposition 'through' means 'from one end or side to the other'. However, when they come together they convey a completely different meaning. Here, 'pull through' means 'to succeed in doing something very difficult'.

When a verb consists of two parts, the first part is a verb; the second part is a preposition or an adverb. When they come in such combinations the verbs convey a totally different meaning. Such multi-verbs are called **phrasal verbs.**

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Now, read the following lines from the poem.

Music is the rhythm
That moves me to the core.

The phrase 'moves me' means 'to make somebody do something'.

'Move' also has different meanings. For example, to change position, to make progress, to take action, cause strong feelings.

III Choose the correct meaning from the box given below for the underlined phrasal verbs in the following sentences.

1. He's planning to <u>move out</u> of his parents' house next month.
2. Our new neighbours <u>moved in</u> yesterday.
3. I've been in this job long enough—it's time I <u>moved on</u>.
4. Can you <u>move over</u> a bit so I can sit down?
5. The police officer told the crowd to <u>move along</u>.
6. The bus <u>moved off</u> as soon as all the passengers were seated.

(i) to start doing or discussing something new
(ii) to begin living in a new home or place
(iii) to start moving; to leave
(iv) to go to a new position, especially in order to make room for other people
(v) to leave a place where one has been living
(vi) to shift position to make space for someone or something

IV Create phrasal verbs from the verbs 'put', 'get', 'look', 'break'. Find the meanings of the phrasal verbs you create. Make sentences with the phrasal verbs. Discuss them with your classmates and teacher.

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Listen and Respond

I Before you listen, read the questions and guess the responses to the given questions.

1. How are the two speakers connected?
   (i) parent-child (ii) teacher-student
   (iii) brother-sister
2. Where is the conversation taking place?
   (i) music centre (ii) park
   (iii) school reception area
3. Which musical instrument is the reason for the problem?
   (i) sitar (ii) santoor (iii) sarod
4. What is the problem being discussed?
   (i) inability to play the musical instrument
   (ii) irregularity of the music class
   (iii) lack of choice of the musical instrument
5. What has been the unsuccessful solution?
   (i) practising for longer hours
   (ii) singing while playing the instrument
   (iii) watching videos about playing the instrument
6. What is the final decision taken?
   (i) change classes
   (ii) pick a simpler instrument
   (iii) purchase the musical instrument

II Now, listen to the conversation between the two people. As you listen, check your answers and rectify them wherever needed. Once done, discuss your responses with your classmates and teacher. (Transcript for teacher on page 270)

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Speaking Activity

I Work in groups of four and choose a role each. Use the cues given below to present a role play in the class. Frame your responses logically in complete sentences. You may frame appropriate questions to ensure continuity in the conversation.

Music teacher:	**Student 1:**	**Student 2:**	**Parent:**
encourages the student to take up music classes	confused – feels music class may take away time from studies	music learner – is convinced that music is beneficial and can manage time	initially doubtful but later supportive after the discussion

Writing Task

I Your school is organising a musical evening on 21 June, World Music Day. You are presenting a Sitar recital at the event. Draft an invitation letter requesting your grandparents to attend the event.

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Follow the guidelines given below to draft the invitation letter.

Format:

Sender's address

Date

Salutation: Dear...

Body of the letter:

- Ask about their well-being.
- Mention the event and give details—date, time, and venue.
- Request them to attend.

Complimentary close: Yours affectionately,

Name of the sender

Language:

- Use first person—'I' and second person 'We' and 'You'.
- Write in a warm and personalised style.

Learning Beyond the Text

I Did you know, India's rich musical heritage has a lot to offer to our well-being? *Raga Chikitsa,* one of the ancient texts, elaborates on the healing properties of music. A seventeenth century work titled *Sangita Sudha* gives an account of the effects of music on emotions. Find out how music is used as an alternative therapy in the present times.

II Everything in nature has a rhythm or sound vibration, even our heartbeat. Speak to your music teacher and find out about the origin of the seven *swaras* (notes) of Indian classical music.

III You must have read or heard poems and songs about music—both in English and in your own language. Share some of them with your classmates and create a collection of these poems and songs together.

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IV Read and enjoy the poem given below.

Music

When music sounds, gone is the earth I know,
And all her lovely things even lovelier grow;
Her flowers in vision flame, her forest trees
Lift burdened branches, stilled with ecstasies.

When music sounds, out of the water rise
Naiads* whose beauty dims my waking eyes,
Rapt in strange dreams burns each enchanted face,
With solemn echoing stirs their dwelling-place.

When music sounds, all that I was I am
Ere to this haunt of brooding dust I came;
And from Time's woods break into distant song
The swift-winged hours, as I hasten along.

WALTER DE LA MARE

*NOTE: *Naiad—a water nymph said to inhabit a river, spring, or waterfall.*

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7

Carrier of Words

Reflect and Respond

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I Look at the pictures given below of persons engaged in the same profession.

Discuss in pairs and share your answers with your classmates and teacher.

1. Which profession do they belong to?
2. Do they face any difficulties while doing their duty?
3. How does their profession affect the people they meet?

II Discuss in groups.

1. How can 'words' be 'carried'?
2. Who could be a carrier of words?
3. What are the means for people to stay connected?

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III Read the words given in the box below and place them in their appropriate context in the following passage.

slumped	dunes	defying
hamlets	signals	devoid

We stepped out of the vehicle at the end of the road. Immediately, our body sent 1. _____ that our decision to visit the sand 2. _____ in the afternoon was insane. We had passed a few 3. _____ on our way to the desert. We could not find even a single soul outdoors, 4. _____ the blazing sun. Even the camels were 5. _____ in the little shade offered by the khejri trees. In this remote place people relied on Bharat Sanchar Nigam Limited (BSNL) to connect to the world as the area was 6. _____ of any other network service.

Reading for Meaning

I

Though we are just a click away from sending mail at present, can you imagine how it was before the internet became the way of life? The mail was dropped in the post box, then through the postal system finally it was delivered by the postman in our letter box. The areas beyond the last railhead and after the road crumbles into sand, *Gramin Dak Sewaks* still serve as the sole link between the oases of humanity in India's extremes and their faraway families.

sole: only

Khetaram is a *Gramin Dak Sewak*. His left shoulder slumped from years of carrying a mailbag, he is the **sole** postman of Somarad Branch Post Office. For the last 15 years, he has been a trusted link between the people attached to this *Rajasthani* village post office and their families. Defying all elements of the harshest desert of India, the Thar, he is the lone face of the state who reaches the

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far-flung **hamlets**, or *dhaanis*, of this remote area just 2.5 km short of the Indo-Pakistan border.

Some 120 km beyond the last railhead at Barmer, 50 km beyond the last phone and 10 km beyond where the Barmer–Chohtan road directionlessly crumbles into sand so soft that even bicycles can't **ply**, that's where Khetaram's footprints appear along sand beds and dunes. It is his bodily effort that ensures that the mail transferred from the mail train onto buses before being **hefted** onto his shoulders is delivered at the border, within 24 hours of dispatch from Jodhpur, around 330 km away.

Often, the impression of his footprints reveals the weight of his mailbag. Regulations **stipulate** that his load cannot exceed 28 kilos. But in the summers, when the sands sizzle under his ***mojri***-clad feet, Khetaram says, "Even a single delivery is tiring, as I have to cover 20 km for it."

He delivers even on days when his body sends blazing signals that the temperature has crossed 50 degrees celsius, but is recorded as 49.9 degrees celsius, since 50 degrees celsius would mean a state holiday. Sometimes severe heat forces him to postpone deliveries till after sundown.

hamlets: settlements

ply: move

hefted: lifted

stipulate: specify

***mojri*:** traditional footwear of Rajasthan

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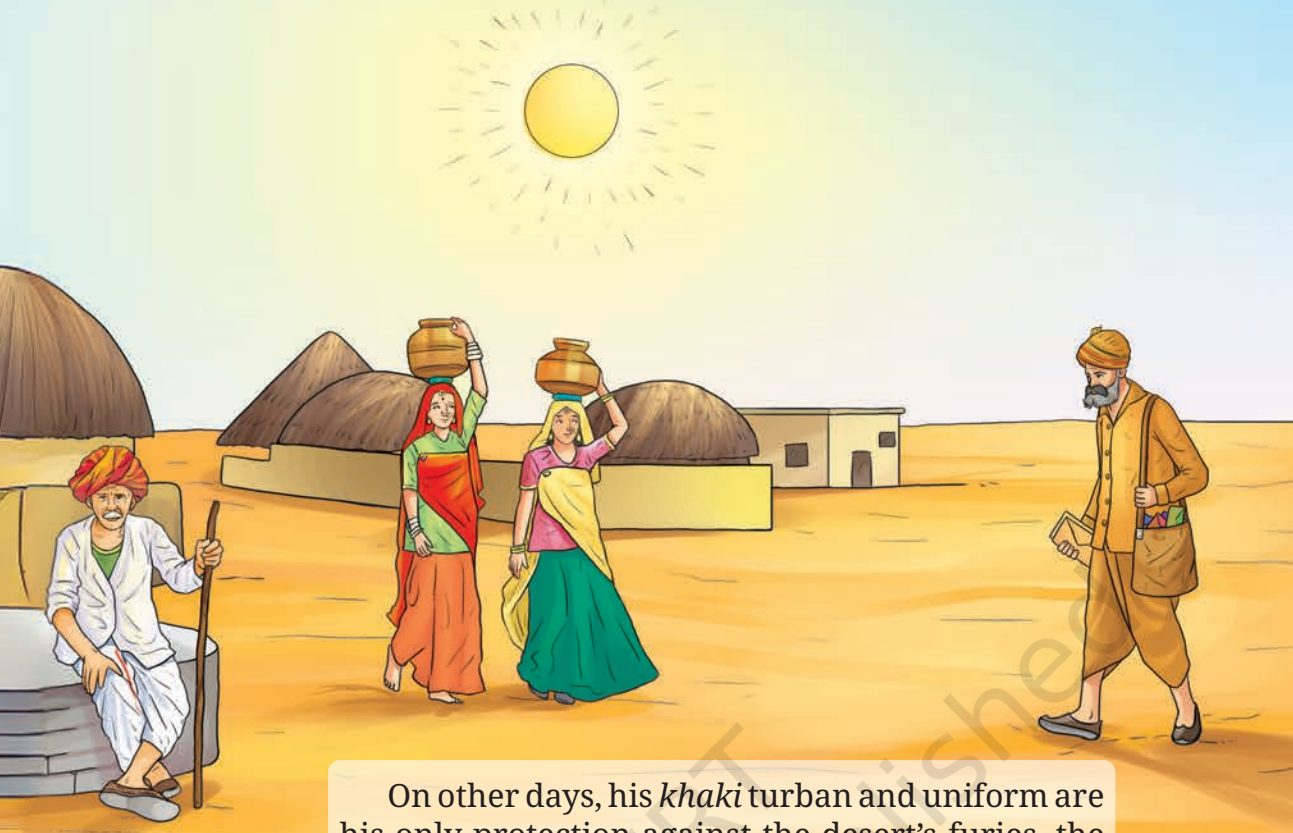

On other days, his *khaki* turban and uniform are his only protection against the desert's furies, the scorching summer winds and swirling sandstorms which turn him into a walking sandman. "Water is too precious to waste on washing, so I can only wipe my body. When I finish, there is a sand dune at my feet every evening," he says.

Till 2001, Khetaram was known as a 'delivery agent', **operating** in rural areas devoid of schools and primary healthcare centres. Since then, India's three lakh plus delivery agents like Khetaram were accepted as *Gramin Dak Sewaks* (GDS), who constitute more than 50 per cent of the total workforce.

The frozen desert of Ladakh, the isles of Lakshadweep, and the **riverine** communities of the northeast are all GDS territories. "The role of GDS is invaluable, since they deliver in interior areas that are often **inaccessible** by any means besides foot," explains the Postmaster-General of Rajasthan Western Region.

operating: working

riverine: situated on river bank

inaccessible: unreachable

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Unlike the British postal system set up in India to relay company *dak* between administrative centres, after independence, the mandate of India Post was to bring the entire population within the mailing **ambit**. Compared to 25,000 post offices in 1947, today we have about more than a lakh and a half post offices throughout the country.

Through the GDS, India Post has also been able to reach rural depositors, who entrust their monthly savings to the post office in their area. Every post office in the country has many operational accounts of the people which reflects their trust in the postal system.

ambit: range

Check Your Understanding

I Khetaram needs to submit information about himself for getting an identity card. While reading the text, fill up the following information sheet for Khetaram.

Name	Khetaram
Position	
Employer	
Official address	
Mode of transport used	
Key responsibilities	❁ _____ ❁ _____ ❁ _____ ❁ _____

II Discuss with your teacher.

1. Why do you think Khetaram has taken up this challenging job?
2. How do you think Khetaram would feel about taking up this challenging task every day?

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II

access: opportunity

The essential criterion for GDS selection is **access** to another means of livelihood. They are required to work only five hours in a day and are also allowed to serve after the age of 60, till the age of 65. All this is so that they can be paid a salary to enable them to have an assured income. The salary of regular postmen gets revised as the other government employees. "Only by applying such different conditions could we retain a large workforce of *Gramin Dak Sewaks* to serve remote outposts," explains a postmaster.

Khetaram's appointment more than a decade ago gave him a new lease of life. "*Akaal* or famine is a way of life here. In a good year, I get one crop of *bajra*. That cannot feed my family of five. We would starve without this job," he says. And for each family which resides in this arid land, survival is partly dependent on money orders **remitted** by a relative.

remitted: sent as gift

When writing about the social significance of the money order in his book, *Story of the Indian Post Office*, Mulk Raj Anand says, "In no other country a person in remote villages is so dependent on the post office for transmission of small sums of money ... It reflects the absolute confidence which most Indians place in the post office." In fact, a few years ago, a scheme to **scrap** the GDS and transfer the job to patwaris (village record keepers) was proposed and summarily rejected. "We knew they would not be able to do the job," says Budh Singh, a village elder.

scrap: remove

dwell: to stay on for sometime

threshold: entrance to a home

Such aspects of trust make Khetaram a warmly received man. He can **dwell** on any **threshold**, read out letters and write replies in his slightly shaky hand.

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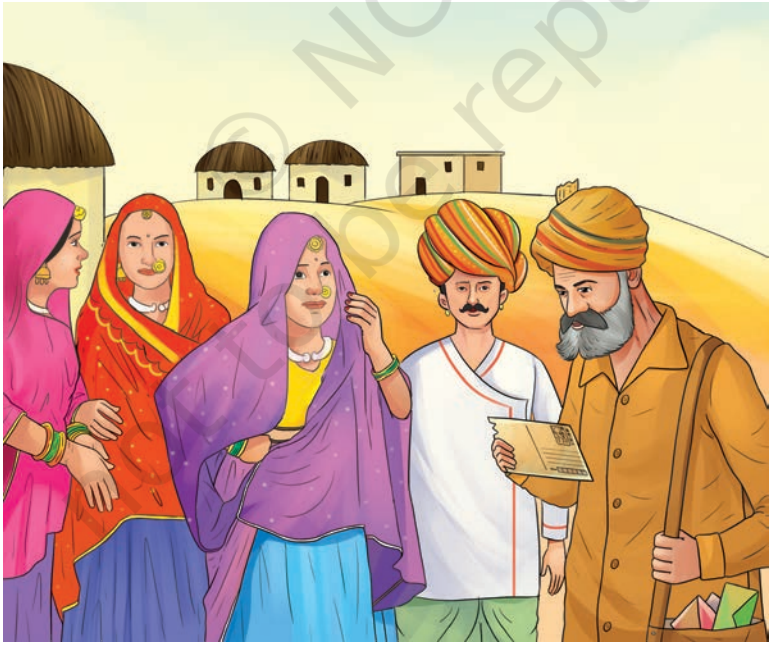
Everyone feels comfortable asking him to read the letters and draft the replies.

"People are kind to me; the **BSF** always gives me a lift. Since their camp came here last year, when I distribute their *dak*, I get a cup of tea." In the village, a piece of jaggery is all that can be offered when he brings news of a birth or weddings.

There is one letter delivery he **dreads**. The envelope with the right corner torn off, which signifies that the **missive** bears news of death. "*Ashubh Samachar* cannot be carried into the house," says Khetaram. So, he stands outside, reads out the letter twice, then tears it to bits. "Bad news must be destroyed," he mutters philosophically.

Today, after more than a decade and a half of bearing words across this desolate geography, Khetaram says his spine is strong. "I am grateful that as a *Gramin Dak Sewak*, I can serve the people even after 60." He is waiting for the arrival of



BSF: Border Security Force

dreads: fears

missive: letter

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entail: involve

striding: walking with long steps

phone lines, now only 50 km away, for then he might become *Gramin Sanchar Sewak*, when his duty will **entail** carrying a cell phone and the post, from home to home. "*Main tayyar hoon*" (I'm ready), he says, before **striding** off with his sack on his shoulder to deliver Panna Devi's *dak* before sundown.

People like Khetaram are a part and parcel of our social fabric, and are a great support! Our salute to all the people like Khetaram!

Check Your Understanding

I Complete the table given below with the situations given in Column 1 and the reasons in Column 2.

Column 1	Column 2
	When the temperature is recorded as 50 degrees celsius and above, a state holiday has to be declared.
Khetaram can dwell on any threshold.	
BSF always gave Khetaram a lift.	

II Why was a piece of jaggery offered in the village when he brought news of a birth or weddings?

III How would phone lines help Khetaram in his job?

Critical Reflection

I Read the extracts given below and answer the questions.

1. "Akaal *or famine is a way of life here. In a good year, I get one crop of* bajra. *That cannot feed my family of five. We would starve without this job," he says.*

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And for each family which resides in this arid land, survival is partly dependent on money orders remitted by a relative.

(i) Complete the sentence given below with an appropriate reason.

One crop of *bajra* makes a little difference for people like Khetaram because _____.

(ii) Why did Khetaram term famine as 'a way of life'?

(iii) Give one reason why Khetaram had to take up a job to help his family to survive.

(iv) Complete the analogy given below with a word from the extract.

Other families: Money orders:: Khetaram: _____

(v) What would 'a good year' signify?

2. *There is one letter delivery he dreads. The envelope with the right corner torn off, which signifies that the missive bears news of death. "*Ashubh Samachar *cannot be carried into the house," says Khetaram. So, he stands outside, reads out the letter twice, then tears it to bits. "Bad news must be destroyed," he mutters philosophically.*

(i) Choose the correct option for the following question.

Who could have torn the right corner of the envelope?

A. Khetaram

B. Sender of the letter

C. Receiver of the letter

D. The postmaster

(ii) Complete the sentence with an appropriate reason.

The most likely reason for Khetaram reading the letter twice is because _____ _____.

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(iii) What was Khetaram's philosophy regarding bad news, and how did he act upon it?

(iv) State whether the following sentence is true or false.

Khetaram's action of tearing the letter differed from his beliefs.

(v) Mention any one aspect of Khetaram's temperament which is revealed through this extract.

II Answer the following questions.

1. Justify the statement made by Postmaster-General, Rajasthan Western Region stating that the role of GDS is 'invaluable'.
2. How was the purpose of India Post different from that of the British postal system?
3. People trusted *Gramin Dak Sewaks*. Support this statement with any two instances from the text.
4. Infer the most likely reason that Khetaram was grateful to continue as GDS, even after the age of 60.
5. Explain why the author pays tribute to people like Khetaram.

Vocabulary and Structures in Context

I Study the phrases given in Column 1 and match them with their meanings in Column 2.

Column 1	Column 2
1. crumbles into sand	(i) get a chance to continue living
2. give a new lease of life	(ii) carrying letters to less populated areas
3. turn into a trickle before drying out	(iii) disappears in the desert
4. bearing words across this desolate geography	(iv) lessen gradually and then finally stop

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Now, use the phrases from Column 1 in sentences of your own.

II Identify examples of alliteration and metaphor in the extract given below.

Khetaram's khaki turban and uniform are his only protection against the desert's furies, the scorching summer winds and swirling sandstorms which turn him into a walking sandman.

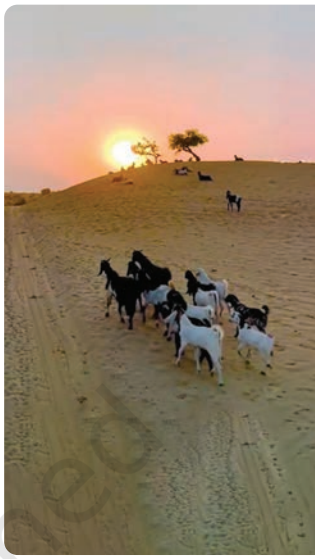
III Match the words in Column 1 to what they suggest in Column 2 in the context of the chapter.

Column 1	Column 2
1. arid	(i) interest rate for the farmers
2. concessional	(ii) corner of the world
3. gaunt	(iii) farmland without much yield
4. remote	(iv) desert stretching far and wide
5. desolate	(v) farmer waiting for the rains

Now, use the words from Column 1 in sentences of your own.

IV Read the underlined verbs in the sentences given in Column 1 and their functions in Column 2.

Column 1	Column 2
1. She <u>has found</u> her book.	(i) finished actions (past event — present result)
2. I <u>have</u> just <u>eaten</u> a mango.	(ii) recently completed action
3. <u>Have</u> you ever <u>seen</u> a play before?	(iii) life experiences



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4. I <u>have finished</u> my project.	(iv) accomplishment
5. Ajay <u>has become</u> a good bowler in five years.	(v) changes over time
6. I <u>have seen</u> this book in the library many times.	(vi) multiple actions at different times
7. I <u>have studied</u> in this school for six years.	(vii) action completed in the past but has its impact in present

All the verbs in the sentences in Column 1 are in **present perfect tense.**

The structure is: has/have + past participle (third form of the verb).

Now, fill in the blanks by using the present perfect form of the verbs given in the brackets to complete the following paragraph.

1. I _____ (has/have) just _____ (get) a collection of postage stamps from my grandfather. He 2. _____ (collect) these stamps over a period of 20 years. I 3. _____ (study) most of the stamps in his collection and loved all of them. I 4. _____ (begin) my own collection of postage stamps. Grandfather 5. _____ truly _____ (inspire) me.

V Study the sentences given below.

1. GDS delivers the mail at the border.

   When the subject does the action, the sentence is in active voice.

2. The mail is delivered by the GDS at the border.

   This implies that the 'mail' receives the action 'deliver'.

   This sentence is in passive voice because the subject is receiving the action.

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3. Khetaram's nephew wants to join the GDS. He asks Khetaram how to prepare for it. Khetaram gives him the following advice.

   (i) You will need a lot of stamina for this job.

   (ii) Practise reading clearly as some of the villagers will expect you to read out the letters.

   (iii) Write words neatly as some villagers will ask you to draft replies.

   (iv) Wear full-sleeved shirts and trousers to protect yourself from the heat.

   Now, complete the following paragraph about the advice given by Khetaram. One example has been done for you.

   To begin with, a lot of stamina will be needed for this job. Next, reading clearly A. _____, as you B. _____ to read out the letters by some of the villagers. Words C. _____ neatly as you D. _____ to draft replies by some villagers. Full sleeved-shirts and trousers E. _____ to protect yourself from the heat.

Listen and Respond

I You will listen to a girl talking about an event. As you listen, fill in the blank with the suitable word from the brackets. (Transcript for teacher on page 272)

The speaker concluded her talk with a _____. (suggestion/request/advice)

II You will listen to the girl talking about the event again. As you listen, choose the correct option for the following questions.

1. What was the occasion that the speaker was talking about?

   (i) Letter writing carnival

   (ii) Philately day

   (iii) Indian Postal Day

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2. India Post is famous for having the most extensive network _____.
   (i) in India
   (ii) in the world
   (iii) among design institutes
3. Letter writing is being revived as this art form has been _____.
   (i) celebrated
   (ii) appreciated
   (iii) forgotten
4. Which of the following will be a part of the letter writing carnival?
   (i) calligraphy and graphology
   (ii) origami and designing
   (iii) letter posting and philately
5. What will the postal department add to the event?
   (i) interactive demonstrations
   (ii) theatre and dance
   (iii) workshop for letter writing

Speaking Activity

I The postcard, inland letter, envelope, and money order form were engaged in a discussion on who the most important one was.

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In groups of four, select one each and reason with each other logically. You may use the points for discussion given in Column 1 and the cues given in Column 2 to express your opinion.

Column 1 (Points for discussion)	Column 2 (Verbal cues to present opinion)
❁ utility ❁ cost effective ❁ privacy ❁ space to write ❁ possibility of enclosures	It seems to me that... Some people say that... I would like to point out that... I totally agree that... That's one way to look at it but...

Writing Task

A condolence message communicates your feelings to someone whose relative or a person close to them has just passed away. It mentions how sorry you feel for the loss and your prayers for strength to the family members.

I Khetaram saw a letter with a torn corner. It had news about Bhawar Singh's uncle passing away. Read the condolence message that Sawant Singh sent to his cousin as a reply to the letter.

16 July 20XX

Dear Bhawar Bhai,

I am deeply saddened to hear about the loss of Kunwar uncle. Please accept my condolences. I extend my deepest sympathy to you and your family in this hour of grief. May God give eternal peace to the departed soul and courage to the family to bear the loss.

Yours sincerely,
Sawant Singh

SAVE THROUGH PEERLESS

15 भारत INDIA

Bhawar Singh
Village: Veer Nagar
Jodhpur, Rajasthan
3 4 2 0 0 1
पिन PIN

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Now, on behalf of your parents draft an imaginary condolence message for your aunt on the recent passing away of her father.

Learning Beyond the Text

I The unique 'Daakroom' carnival was conceptualised by the Ministry of Culture to re-introduce children and larger audiences to letter writing in innovative, creative, and engaging ways. It also hosted competitions and workshops around writing and post. The one-of-a-kind letter writing event, supported by India Post, Ministry of Culture, Gandhi Smriti and Darshan Samiti is aimed to give a digital detox with the aim of reviving the art of letter writing in India.

Source: https://www.pib.gov.in/PressReleasePage.aspx?PRID=1880828

II Did you know? The study of postage stamps and postal history is called philately. It is possible to be a philatelist without owning any stamps. The stamps that you study may be rare ones and found only in museums.

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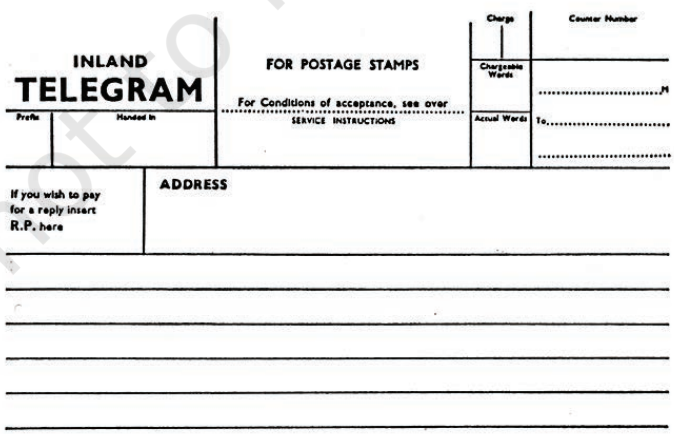
1. Study the postage stamps given below and discuss who or what they depict.

2. Work in groups of five. Find information about stamps on the following categories and note details as directed.

- personalities: name and the field they belong to
- celebrations: festivals/national events—name and significance
- centenaries: name of person/occasion and significance
- nature: name and significance
- our heritage: monuments/music/dance—name and significance

Now, prepare a class board on 'Philately–Upholding Our Heritage' with your findings.

III In the past, telegram was a mode of fast communication, commonly used to quickly send short and specific messages, such as greetings and condolences. Its pricing structure was based on the number of words to be transmitted, and therefore, needed to be precise. The following form was used for sending such telegrams.


INLAND
TELEGRAM
Prefix
Handed in
FOR POSTAGE STAMPS
For Conditions of acceptance, see over
SERVICE INSTRUCTIONS
Charge
Chargeable Words
Actual Words
Counter Number
.....M
To.....
If you wish to pay for a reply insert R.P. here
ADDRESS

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Words

Reflect and Respond

I Why are words important? Can we communicate without words? How? Share your answers with your classmates and teacher.

II Use the given sentences as clues to find words from the grid and fill the blanks. One example has been done for you.

My mother summoned me to introduce her friends.

Column 1 Horizontal →	Column 2 Vertical ↓
1. We eat food to _____ our hunger. 2. The train will _____ from the station at 5.00 p.m. 3. The gardener was removing the _____ to clean the flower beds.	4. The view from the top of the hill was _____ the difficult climb. 5. The herbs and spices _____ flavour to food. 6. Flowers _____ in spring. 7. We enjoyed a delicious _____ after the ceremony.

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A	S	A	T	I	S	F	Y	T	B
L	U	Y	G	B	K	C	U	L	L
D	M	A	N	D	G	J	F	O	O
B	M	H	I	W	W	E	E	D	S
A	O	C	M	L	O	H	A	F	S
U	N	Z	L	A	R	L	S	E	O
D	E	P	A	R	T	G	T	A	M
G	D	D	R	I	H	A	K	O	R
E	N	P	F	D	F	S	E	T	D
N	B	O	E	L	S	N	I	A	T

Reading for Appreciation

If words could satisfy the heart,
The heart might find less care;
But words, like summer birds, depart,
And leave but empty air.

The heart, a pilgrim upon earth,
Finds often, when it needs,
That words are of as little worth
As just so many weeds.

A little said, and truly said,
Can deeper joy impart
Than hosts of words, which reach the head,
But never touch the heart.

The voice that wins its sunny way,
A lonely home to cheer,
Hath oft the fewest words to say;
But, oh! those few, how dear!

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If words could satisfy the chest,
The world might hold a feast;
But words, when summoned to the test,
Oft satisfy the least!

Like plants that make a gaudy show,
All blossom to the root;
But whose poor nature cannot grow,
One particle of fruit!

CHARLES SWAIN

Check Your Understanding

I Fill in the blanks with one word from the poem. One example has been done for you.

In this poem, the poet reflects that words fail to truly satisfy what the heart wants to convey. Words are compared to summer birds who 1. _____, leaving nothing behind. The heart, is equated to a 2. _____ who finds that words are as worthless as 3. _____ when needed. He feels that a few sincere words can bring more 4. _____ than many meaningless ones. He adds that a voice that brings happiness to a 5. _____ place does not say much, but the few words it does, are very precious. Moreover, if words could satisfy us, the 6. _____ would celebrate but words often fail to do that. The poem ends on the note that empty words may look impressive with lots of flowers, but they cannot produce anything valuable, like a 7. _____.

II Let us appreciate the poem.

1. Read the poem again. Find any four sets of rhyming words and also write the rhyme scheme of the poem.
2. Read the following phrases and sentences taken from the poem. Identify the poetic device in each of them and explain what the poet wants to communicate through their usage.

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(i) But words, like summer birds, depart...

(ii) heart, a pilgrim upon earth...

(iii) words are of as little worth
As just so many weeds

(iv) If words could satisfy the chest ... Oft satisfy the least!

(v) The world might hold a feast...

(vi) Like plants that make a gaudy show
All blossom to the root

(vii) But whose poor nature cannot grow
One particle of fruit!

3. Which words are repeated in the poem? Why does the poet use repetition?

4. The stanzas 4, 5, and 6 end with exclamation marks. Choose the option that displays the emotions being expressed through them.

(i) 4. disillusionment 5. admiration and 6. frustration

(ii) 4. frustration 5. admiration and 6. disillusionment

(iii) 4. admiration 5. frustration and 6. disillusionment

(iv) 4. frustration 5. disillusionment and 6. admiration

III Identify examples of hyperbole from the given lines.

If words could satisfy the chest,
The world might hold a feast.

Work in pairs. Complete the sentences given below with hyperboles. Use the hints given in the brackets.

1. I have _____ things to do on this weekend. (lots of/tonnes of)

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2. The player missed the basket by _____. (a mile/ an inch)
3. My mother is so tired that she can sleep for a _____. (night/decade)
4. I will be back in _____. (five minutes/two seconds)

IV Rhythm gives a lyrical quality to a poem. The rhythm (pattern of beats) in a line of poetry is described by a metrical form. A metre is formed by a stressed and an unstressed syllable. Syllable is the name given to a single unit of speech/beats of spoken language.

The metrical form in the first four lines is given below. The stressed syllables have been underlined.

If words could sa tis fy the heart,
The heart might find less care;
But words, like sum mer birds, de part,
And leave but emp ty air.

Now, listen to the teacher read the poem. As you listen, underline the syllables that are stressed in all the lines of the poem. Share your answers with the teacher.

Critical Reflection

I Read the following lines and answer the questions.

1. *The heart, a pilgrim upon earth,*
   Finds often, when it needs,
   That words are of as little worth
   As just so many weeds.

   (i) Why has the poet referred to the heart as 'a pilgrim'?

   (ii) When would a heart 'need' words?

   (iii) Complete the sentence with an appropriate reason.

   The words are like weeds because _____.

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(iv) Mention two emotions the heart might be experiencing when it finds words to be of 'little worth'.

(v) What do these lines suggest about the nature of communication?

2. *If words could satisfy the chest,*
The world might hold a feast;
But words, when summoned to the test,
Oft satisfy the least!

(i) How can words 'satisfy the chest'?

(ii) How can words be 'summoned to the test'?

(iii) What does 'the world' holding 'a feast' imply?

(iv) Complete the sentence with an appropriate reason.

The poet mentions that words satisfy the least because _____.

(v) Select the word that does not mean the same as 'oft'.

A. always

B. usually

C. frequently

D. often

II Answer the following questions.

1. What is the comparison that the poet draws between words and 'empty air'?
2. According to the poet meaningful words are more precious than a lot of them. Explain.
3. Do you agree that the poet presents contrasting ideas related to 'words' in the poem? If yes, why? If no, why not?
4. The theme of loneliness hovers over the poem. Support this statement with examples from the text.
5. How does the poet convey the superficial nature of words? What ought to be done to address this?

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Vocabulary in Context

I The poet has used some figurative phrases. Match the phrases in Column 1 with their correct meanings in Column 2. Use each phrase in a sentence of your own.

Column 1	Column 2
1. satisfy the heart	(i) many words
2. depart and leave but empty air	(ii) cheers up a person
3. hosts of words	(iii) there is no outcome
4. never touch the heart	(iv) makes one happy
5. wins its sunny way	(v) does not appeal to our emotions
6. plants that cannot grow fruit	(vi) makes no impact

II Create a 'Word Map' for each of the words from the poem given in the box.

depart pilgrim cheer word
sunny satisfy heart

To complete the word map include:

- Meaning (in your own words)
- Synonyms of the word
- Antonyms of the word
- Sentence using the word
- A quick sketch or symbol that represents the word

One example has been done for you.

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Word: cheer

Meaning: to give a loud shout of approval or encouragement

Synonym: comfort

Antonym: sadden

Sentence: The audience cheered her for great performance.

Sketch: Picture of sunshine, sunflower, or a smiling face

Listen and Respond

I You will listen to a conversation between a girl and a boy. As you listen, mark four statements from 1–6 that are true. (Transcript for teacher on page 273)

1. The girl was excited to participate in the declamation contest.
2. The boy was doubtful about the suitability of the topic chosen for the contest.
3. The girl explained that people prefer to keep their personal experiences to themselves.
4. The boy was unaware of the role played by body language in reflecting the speaker's confidence.
5. According to the girl, body language had an insignificant role to play in communication.
6. The girl had issued the book on body language earlier from the library.

Speaking Activity

I Read the following quotations and select the one you like the most. Explain the quotation and share the reason for your choice with your classmates and teacher. You may talk about a connected personal experience too.

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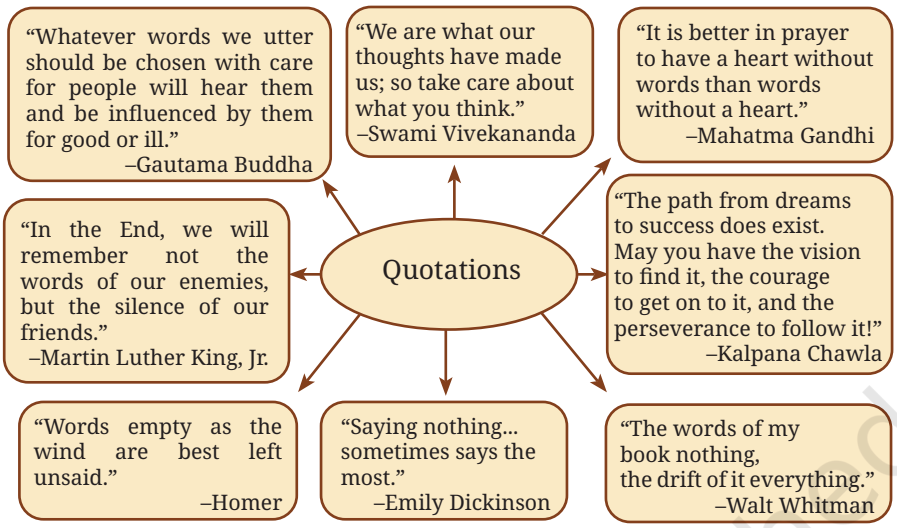

You may use the cues given below to state your choice and the reason.

- I chose_____ because...
- I selected _____ since...
- I decided on _____due to...
- I picked _____as...
- I settled for _____ because...

Writing Task

I Write an essay on any one quotation from speaking activity. Follow the guidelines given below while drafting the essay.

Column 1 Paragraph Division	Column 2 Paragraph Content
1. Introduction	• Mention the quotation and the speaker. • Briefly mention the reason why it appealed to you. • State the purpose of the essay.

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2. and 3. Body of the essay	❁ Each paragraph to explain a specific point or idea related to the quotation. ❁ Begin with a topic sentence that introduces the main point of the paragraph. ❁ Provide evidence, examples, or narratives to support the main point. ❁ Ensure a smooth flow between paragraphs by using transition words. For example: In addition to..., For instance..., However..., Consequently..., Finally...
4. Counterargument	❁ Think about any possible criticism for the quotation. ❁ Give reason why that criticism is baseless.
5. Conclusion	❁ Summarise the main points discussed in the body paragraphs. ❁ End with a concluding statement that leaves a lasting impression.

Learning Beyond the Text

I In groups of six, follow the instructions to play the 'Non-verbal' game.

- Each student writes or makes an emoji with an expression on one slip and a gesture on the other.
- Jumble the slips and keep them upside down.
- Pick the slips in turns and enact it in 30 seconds.
- The person who can identify the expression or gesture first, gets 10 points.
- Continue it for two rounds and find the Non-verbal Champion.

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For example, an expression to denote tired could be:

and a gesture to denote united could be:

This game is like Dumb Charades. Dumb Charades is a word-guessing game where players act out words, phrases, or movie titles using gestures and body language without speaking. One person acts, and their teammates try to guess what's being mimed.

II Do you know?

The French priest Charles-Michel de l'Épée (1712–89) is recognised as 'The Father of Sign Language and Deaf Education'.

III You must have read poems and songs in English and in your own language. Now, read and enjoy the poem given below.

Weigh Your Words

If we would "weigh" the words we say,
And speak but those we mean,
We'd save a lot of talk each day,
And keep our conscience clean.

The idle words we often speak,
And promises we make,
If given credence, by the weak,
May cause some heart to ache.

We never know the pain and sting
An idle word may start;
We never can erase one thing,
We've written on a heart.

'Tis best to "weigh" each sentence well,
And as I've said before,
Tho "we'd not have so much to tell,
'Twould mean a whole lot more.

E. F. Hayward

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8

Follow That Dream

Reflect and Respond

I Read the questions given below and share your answers with your classmates and teacher.

1. What is your dream?
2. Who inspires you to dream?
3. What qualities should you have in order to fulfil your dream?
4. Abdul Kalam said, "Dream is not that you see in sleep, dream is something that does not let you sleep." Discuss.

II What role can parents and community play to help children achieve their dreams?

III Complete the given web chart. Give as many reasons as you can.

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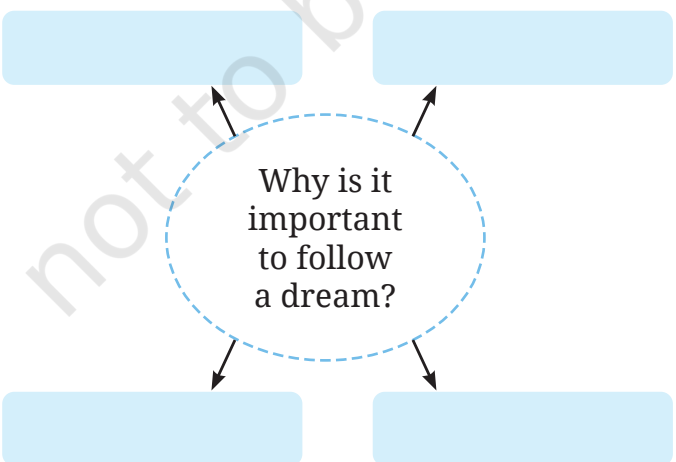

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Reading for Meaning

The following excerpt is a letter taken from a collection titled 'My Daughter, My Friend', by Irene Chua. Here she shares her deepest thoughts as a mother with her daughter, Ming. The letters celebrate the special bond that often exists between a mother and her teenage daughter. The mother shares valuable **insights** into life, equipping her daughter for its challenges.

insight: clear and deep understanding

19 June 1995

Dear Ming,

By all means follow that dream.

Great men and women become great because they have a dream and they pursue it till it comes true. What differentiates greatness from the ordinary is how much effort and sacrifice people invest to realise their dream. Do you know that to reach world-class standard in any field, one has to be **singularly** and intensively pursuing the subject for at least ten years?

singularly: exclusively

imperative: necessary

It starts with a passion for a particular interest, then comes the conviction that it is **imperative** to realise it. Count the cost in years of effort, financial investments and sacrifice. Then if it is still burning in your blood and you are ready to commit yourself to the task, **plunge**. It could be in any field—sports, science, arts, business, or design. The road may be uphill most of the way and often you are **buoyed up** only by the knowledge that

plunge: throw oneself into the activity

buoyed up: kept afloat

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you are doing what you love best and are doing the right thing. When stamina is running out, the prospect of success will keep you on track.

When you watch the Academy Awards for best actors and actresses and films, the winner always thanks a host of people that formed his/her support network. So, you see that for one winner, there is a group of people who stood by him/her.

It is good to be able to fulfil your dreams but for a lot of people, dreams remain dreams. Although everyone at one time or other has **wistfully** said to oneself, "I wish I could be this or the other," they have never got beyond just wishful thinking. They could have preferred to trade their dream for security. Perhaps circumstances changed their lives. I know of people whose dream was to go to the then Raffles College, now the National University of Singapore, but the Japanese invasion during World War II changed forever their destiny. I know too, of people who had wished to finish secondary school but they had to go out to work so that they could support their siblings through school.

wistfully: longingly

No, I am not going to put a wet blanket on your dreams, ...but you will also have to consider the years you need to chase your dream.

After all the obstacles are considered, if the burning conviction is still coursing through your veins, then go ahead and do something about it.

From my own experience, life itself may change a person's dreams. These hopes and aspirations are no less than the original dream of younger days. To fulfill them you will need to negotiate a path through a maze of hurdles. The dream will take a much longer time to realise, and the people who

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dreamscape: a world of dreams

are participants in your **dreamscape** would be many more. For example, publishing this book is a dream I have chased in the last ten years. This was not the dream I had in my youth but my original dream has changed over the years. I am really quite excited about it. So, I wish at least one of your dreams comes true too.

Love, Mum

Check Your Understanding

I State whether the following sentences are true or false. Share your answers with your classmates and teacher.

1. Reaching the peak of skill in a field typically demands a focused and intense dedication for about a decade.
2. The mother believes that significant effort and personal sacrifices are essential for turning aspirations into reality.
3. The path to achieving the deepest desires has very little difficulty or a few obstacles.
4. The mother is of the opinion that a person's life goals and hopes can evolve over time.
5. Having a strong network of individuals can be a hurdle in pursuing one's ambition.
6. The mother feels that pursuing a major life goal will not involve any financial expense or sacrifice.
7. For many individuals, their aspirations remain just wishes because they don't move beyond mere daydreaming.

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Critical Reflection

I Read the extracts given below and answer the questions that follow.

1. *It starts with a passion for a particular interest, then comes the conviction that it is imperative to realise it. Count the cost in years of effort, financial investments and sacrifice. Then if it is still burning in your blood and you are ready to commit yourself to the task, plunge. It could be in any field—sports, science, arts, business, or design. The road may be uphill most of the way and often you are buoyed up only by the knowledge that you are doing what you love best and are doing the right thing. When stamina is running out, the prospect of success will keep you on track.*

   (i) Complete the analogy with a suitable word from the extract.
   enthusiasm: passion:: belief: _____

   (ii) Choose the correct option to complete the following sentence appropriately.

   The author says that a realistic assessment of effort, investment and sacrifice is crucial for preventing _____.

   A. the need for external support network

   B. an early abandonment of the dream

   C. initial excitement from fading over time

   D. others from questioning one's commitment

   (iii) Complete the following with the correct option from those given in the brackets.
   The word 'plunge' as used in the extract indicates a _____ (complete/gradual) involvement in a task.

   (iv) Complete the sentence with an appropriate reason.
   The author's emphasis on 'when you are doing what you love best and are doing the right thing' works as a form of intrinsic motivation because _____.

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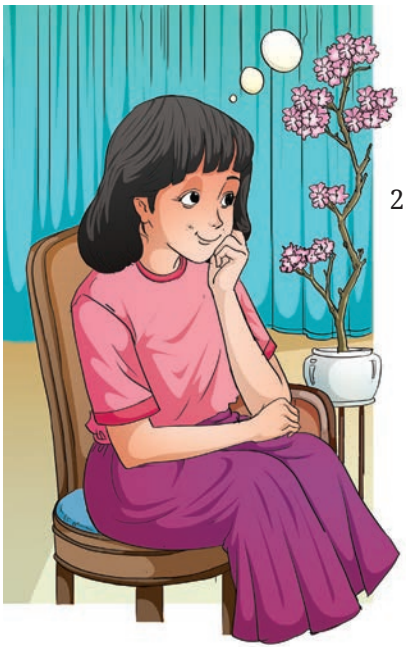

(v) Mention one motivating factor besides 'prospect of success', that might keep a person on track, despite running out of stamina.

2. *From my own experience, life itself may change a person's dreams. These hopes and aspirations are no less than the original dream of younger days. To fulfil them you will need to negotiate a path through a maze of hurdles. The dream will take a much longer time to realise, and the people who are participants in your dreamscape would be many more.*

(i) Complete the sentence appropriately.
The phrase 'life itself may change a person's dreams' suggests that dreams are not static but rather_____. (evolving/dynamic)

(ii) What does the author mean by, 'hopes and aspirations are no less than the original dream of younger days'?

(iii) Identify the phrase from the extract that indicates a complex and challenging journey.

(iv) Complete the sentence with an appropriate reason.
The author says, 'people who are participants in your dreamscape would be many more' because_____.

(v) What is the tone of the author in this extract?
A. appreciative and celebratory
B. excited and cheerful
C. optimistic and encouraging
D. eager and inquisitive

II Answer the following questions.

1. The letter begins thus, 'By all means follow that dream'. What do you think Ming must have written to her mother about?
2. How can one attain an international level of skill in any field? Mention any two ways.
3. What differentiates the mere dreamers from actual achievers?
4. How does Ming's mother use critical questions and personal anecdotes to persuade Ming and convey her message effectively?

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5. How does Ming's mother balance encouragement with caution in her advice?
6. In the letter, Ming's mother specifically addresses the challenges people face in pursuing their dreams. Do you think this advice is still relevant in contemporary society? If yes, why? If no, why not?
7. What 'costs' in terms of effort, sacrifice, and time are you willing or unwilling to invest to pursue your goals?

Vocabulary and Structures in Context

I Read the following sentence from the text.

The dream will take a much longer time to realise, and the people who are participants in your dreamscape would be many more.

The word 'dreamscape' is a compound word where '-scape' means 'a view or scene of'.

Now, refer to a dictionary and find out the meaning of the following words.

mindscape	seascape	landscape	cityscape

1. Fill in the blanks in the following dialogue between two friends with the words given in the box.

SNEHA Your Goa pictures were beautiful! That (i) _____ was dreamy.

KIRAN Thanks! It was way better than our usual (ii) _____, so peaceful.

SNEHA I get that. But sometimes the city lights have their own charm.

KIRAN True, but I'm craving a quiet (iii) _____. Forests, hills—something real.

SNEHA Yes, nature clears the (iv)_____, doesn't it?

KIRAN Exactly. Let's plan a trip that soothes—inside and out.

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II Read each sentence carefully and choose the best meaning for the underlined expression. Then, use that expression in a sentence of your own.

1. She had a dream that seemed to <u>burn in her blood</u>, and she wasn't going to give up on it easily.
   (i) make her angry
   (ii) have a passionate desire
   (iii) cause physical pain
   (iv) become violent
2. Preparing for the final exam without proper notes felt like an <u>uphill task</u>.
   (i) a tough challenge
   (ii) a slow progress
   (iii) a hard routine
   (iv) a difficult choice
3. The team was <u>buoyed up</u> by their recent victory and felt confident about the next game.
   (i) energised by success
   (ii) encouraged by the result
   (iii) motivated to improve
   (iv) lifted in spirit
4. He thought he could ace the exam without studying, but that was just <u>wishful thinking</u>.
   (i) a clever shortcut but no real effort behind it
   (ii) a confident guess but lacking proper knowledge
   (iii) a hopeful belief but unlikely to be true
   (iv) a strong desire but based on facts and planning
5. Don't be a <u>wet blanket</u>—we're trying to have fun!
   (i) spoil-sport
   (ii) latecomer
   (iii) rule-breaker
   (iv) daydreamer

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6. Excitement was coursing through her veins as she stepped onto the stage for the first time.
   (i) hiding deep inside
   (ii) flowing through her body
   (iii) lingering in her thoughts
   (iv) causing numbness

III Read the following sentence from the text.

After all the obstacles are considered, if the burning conviction is still coursing through your veins, then go ahead and do something about it.

Here, the first conditional is used to talk about real or possible situations in the future. Sometimes, instead of saying 'will + verb' in the main clause, we use an imperative (a command or advice).

Complete the sentences using your own words (imperatives):

1. If the idea excites you, _____.
2. If you hear strange noises, _____.
3. If this seems too hard, _____.
4. If you care about the issue, _____.
5. If you finish early, _____.

IV Read the following sentences from the text. Analyse the usage of 'could' and match the sentences with their functions given in the box below.

Past ability or purpose	*Possibility*
Past possibility or speculation	
Unreal or hypothetical situation	

1. It **could** be in any field—sports, science, arts, business or design.
2. "I wish I **could** be this or the other," they have never got beyond just wishful thinking.
3. They **could** have preferred to trade their dream for security.
4. I know too, of people who had wished to finish secondary school but they had to go out to work so that they **could** support their siblings through school.

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V Complete the following sentences using 'could' with the functions mentioned within brackets.

1. I wish _____ without worrying about money. (unreal or hypothetical)
2. They _____ the shorter route, but they didn't know about it. (past possibility or speculative)
3. When I was younger, I _____ without stopping. (past ability)
4. She _____ the library right now—she had mentioned it. (possibility)
5. _____ repeat the question? I didn't hear it clearly. (formal/polite request)

VI Fill in the blanks with suitable grammatical forms of the words given in brackets.

Experiential learning is an approach to education that focuses on learning through experience, action and reflection. It 1. _____ (help) students gain practical knowledge and develop real-world skills. Traditionally, students 2. _____ (learn) by listening to lectures and memorising facts, but experiential learning has changed this process.

In an experiential setting, students 3. _____ (work) on projects, solve problems, and take part in activities that reflect real-life challenges. They 4. _____ (apply) what they have learned in class to new and unfamiliar situations. For example, a student studying science 5. _____ (conduct) experiments to test a theory, while a business student 6. _____ (analyse) a case study to understand market trends.

Reflection is key to this process. After completing a task, learners 7. _____ (must/reflect) on what went well and what could be improved. This reflection 8. _____ (help) them build a deeper understanding of the topic.

Educators believe that experiential learning 9. _____ (be) more effective than passive learning methods because it is engaging and meaningful. In the future, more schools and universities 10. _____ (incorporate) experiential learning into their curriculum to prepare students for the real world.

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Listen and Respond

I You will listen to an announcement regarding vocational courses starting in school. As you listen, fill in the blanks with one to three exact words that you hear. (Transcript for teacher on page 275)

1. Vocational courses will begin in the month of _____.
2. The objective of the courses is to prepare you with _____ for future studies and jobs.
3. Offered courses include Graphic Design, _____,Web Application, and Entrepreneurship Skills, etc.
4. Classes will be conducted by _____ at school.
5. The application forms will be available at the _____.
6. Choice of course will be given to _____ applicants.

Speaking Activity

I Work in groups of four. Each member of the group takes up one of the roles given below. Use the sentence prompts given under each role to present your role play.

1. The Dreamer (for example: wants to be a trekking guide)
   - I know this might sound challenging, but...
   - Ever since I was a child, I've dreamed of...
   - I understand it's not a usual path, but I believe...
   - It's an uphill journey, but I'm ready for it because...
2. A Parent (worried about financial stability)
   - I know you're passionate, but...
   - I only want what's best for you, and...
   - You can always pursue your dream later...
   - What if it doesn't...?

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3. A Mentor or Teacher (offers balanced advice)
   - Remember dreams need planning...
   - Let's look at the long-term view...
   - There are ways to combine your dream and...
   - Are you ready to...?
4. A Friend/Sibling (neutral or supportive voice)
   - You've always been good at ... don't give up now.
   - I don't want to be a wet blanket, but what's your backup plan?
   - If anyone can do this, it's you, so...
   - If this dream makes you happy...

Writing Task

An email (electronic mail) is a method of composing, sending, storing, and receiving messages over an electronic communication system.

I You are passionate about pursuing a course in designing in future. You come across a summer workshop being conducted by a reputed design institute. Write an email to the Director of the institute enquiring the details of the workshop and expressing your interest in joining it.

Follow the guidelines given below to write the email.

- Use formal language
- Avoid use of abbreviations
- Include the following components:
  - Header consisting of—sender, receiver, date, and subject
  - The message—introduction, seeking permission, conclusion
  - Complementary close—Yours sincerely,
  - Name, (designation), and contact details of the sender

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Format of an email:

From:	
To:	
Cc:	
Bcc:	
Subject:	
Message:	

Learning Beyond the Text

I Create a Vision Board for yourself.

A vision board is a visual representation of your goals, dreams, and inspirations. It helps you focus on what you want to achieve and stay motivated. Vision boards often include pictures, words, or symbols that reflect your hopes and intentions for the future.

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1. My Dreams—Think about what you wish for in the future. This could be becoming an artist, serving the Nation, or learning a new skill. Write or draw it in the 'My dreams' section.
2. I Want to Try—List new things you want to experience this year. These might include trying out for a play, starting a journal, learning to ride a bicycle, etc.
3. Goals—Think about specific things you want to achieve. Use this space to write goals like 'Read 10 books this year' or 'Improve my writing'.
4. Places I Will Go—These can be real or imaginary places you'd like to visit. Draw or paste pictures of cities, nature spots, or even dream destinations like the space or the ocean.
5. Inspiration—Who or what inspires you? It could be a family member, teacher, a famous personality, or a quote that gives you strength.

II Great personalities in history were inspired by their parents.

1. Chhatrapati Shivaji's mother, Jijabai, instilled in him a strong sense of dharma, patriotism, and justice. She told him tales from the *Ramayana* and *Mahabharata*, which shaped his leadership ideals and bravery.
2. Queen Madālasa, wife of King Ritudhwaja, a revered figure from Indian scriptures, nurtured in her children a deep understanding of the soul and detachment from material desires. Her wisdom led her sons to seek spiritual liberation. Madalasa is a timeless example of a mother guiding her children on the path of enlightenment.

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Believe in Yourself

Reflect and Respond

I Imagine that you are the person in the image.

1. What emotions do you feel standing at the base of a difficult task?
2. What might make you take the first step?

II Think about a time when you had to face a challenge.

1. What was it, and how did you feel at the start of the journey?
2. How did you feel once you made the decision to move forward?

III What does the phrase 'believe in yourself' mean to you? Write some words or phrases you associate with believing in yourself.

IV Select the correct meaning of 'status quo' based on the given sentence.

Even though some kids wanted to try new activities, most of them were happy with the status quo and didn't want any changes.

1. A plan to make things more exciting.
2. A situation to keep things the same.
3. A decision where everything is completely different.
4. A choice to change things quickly without thinking.

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Reading for Appreciation

Step up to the challenge
There is no crowd to see,
It's just you and the future
And where you want to be.

Will it pull you forward
Or push you back in fear?
Difficult are choices
When the future is getting near.

There is such ease in comfort
To maintain the status quo,
But this isn't what we are made for
This isn't how we grow.

The first step is the hardest
There is no turning back,
You just need to believe in yourself
For your future to be on track.

ROBERT LANGLEY

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Check your Understanding

I Based on your understanding of the poem, select the correct central idea for each stanza from the options given.

Stanza 1

(i) Facing challenges requires personal responsibility and a clear focus on one's future.

(ii) Facing challenges is a journey best taken with support and guidance from others.

Stanza 2

(i) Fear and uncertainty make it difficult to make choices as the future approaches.

(ii) Facing the future with confidence makes choices easier and more straightforward.

Stanza 3

(i) Personal growth involves finding balance between comfort and change.

(ii) Personal growth requires leaving behind comfort and embracing change.

Stanza 4

(i) The first step towards change may feel easy if you place your trust in others to guide you and provide support.

(ii) The first step towards change is difficult, but having self-belief and confidence helps you stay on track.

II Rhyme Scheme

Fill in the blank to complete the following sentence.

The poem follows a simple, yet effective rhyme scheme _____ that flows steadily through each stanza.

III Tone

State whether the following statements are true or false.

1. The overall tone of the poem is motivational and encouraging.
2. The tone shifts from thoughtful in the beginning to one of determination by the end of the poem.

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IV Speaker

Fill in the blanks with the correct options from those given in the brackets.

The speaker in this poem is not distant; rather, he/ she comes across as a _____ (stranger/guide) who understands the struggle and is encouraging the reader to take _____ (interest in/control of) his/her own future.

The use of direct address 'You' creates a close connection, as though the speaker is _____. (talking directly to the reader/addressing the reader from a distance)

V Imagery

Match the phrases from the poem in Column 1 with the imagery they represent in Column 2. An extra representation is given.

Column 1	Column 2
1. There is no crowd to see...	(i) Represents the difficulty of beginning a new challenge or change.
2. push you back in fear?	(ii) Suggests a solitary journey, stressing individual effort.
	(iii) Evokes the mental barrier that prevents growth.

VI Symbolism

Select the words/phrases from the box below to complete the given sentences.

unknown	self-improvement	courage
leap of faith	stagnation	

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1. Comfort and the status quo represent _____ and fear of change, symbolising the comfort zone that holds one back.
2. The future symbolises the _____, the potential for change and success that lies ahead but requires _____to step into.
3. The first step symbolises the initial _____ required to begin the journey of _____ or personal development.

VII Metaphor

The poet uses a metaphor in the line, 'The first step is the hardest'. Explain why this is metaphorical.

VIII The poem uses antithesis in a couple of lines.

Antithesis is a rhetorical device that pairs contrasting or opposite ideas in a parallel grammatical structure to highlight differences or create emphasis. It simplifies complex ideas through contrast, making them easier for readers or listeners to understand.

Consider the famous quote from Neil Armstrong when he stepped onto the moon:

"Setting foot on the moon may be a small step for a man, but a giant leap for mankind."

Here, the antithesis lies in contrasting the 'small step' for an individual with the 'giant leap' for all humanity. The parallel structure of the two phrases highlights the incredible significance of this event, presenting it as both a personal and massive achievement.

Other examples:

- Speech is silver, but silence is gold.
- Patience is bitter, but it has a sweet fruit.
- Man proposes, God disposes.

Identify the lines from the poem that show antithesis and explain why it is so.

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Critical Reflection

I Read the extract given below and answer the questions that follow.

1. *Step up to the challenge*
There is no crowd to see,
It's just you and the future
And where you want to be.

(i) What does the line, 'There is no crowd to see' suggest about facing challenges?

(ii) Complete the following suitably.

The line 'It's just you and the future' suggests that _____.

(iii) Fill in the blank with the appropriate word/ phrase from the extract.

Latha will _____ her efforts to improve her vocal performance by practicing harder each day.

(iv) Select the most suitable title for the extract.

A. The Struggles of Change

B. Facing the Future Alone

C. A Journey of Growth

D. The Power of Fear

(v) Complete the analogy by using a word from the extract.

achieve: goal : : face : _____

II Answer the following questions.

1. What is the significance of the metaphor, 'The first step is the hardest' in the context of personal growth?
2. What message does the antithesis in the poem convey about the nature of personal development?
3. Do you think the poet's message is realistic in the context of real-world struggles? (Clue: Evaluate whether simply 'believing in yourself' is enough to overcome obstacles or other factors are also necessary.)

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4. Consider a situation where you or someone you know had to take a difficult first step towards a goal. How does the poem's message about the importance of self-belief apply to this situation?

Vocabulary in Context

I The phrase 'status quo' is a Latin expression that translates to 'the state in which' or 'the existing state of affairs.' Over time, it has become a popular term used in English to refer to the current situation or condition, especially when things remain unchanged.

There are other Latin terms commonly used in English. Read a few given below along with their meanings.

Latin expression	Meaning
1. et cetera (etc.)	And other things; and so on
2. exempli gratia (e.g.)	For example
3. ad hoc	For a specific purpose or situation, often temporary
4. in media res	Into the middle of things; starting at a crucial point of the story or situation
5. per se	By itself; fundamentally
6. quid pro quo	A favour or advantage given in return for something

Now, fill in the blanks in the given sentences with the Latin expressions used in English from the table.

(i) I enjoy reading fantasy books, _____ Harry Potter and Magical Paint Brush.

(ii) After helping Tanya with the homework, Ritu asked for a _____ to borrow her notes next time.

(iii) I love all kinds of outdoor activities, such as trekking, hiking, biking, _____.

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(iv) The park is not very special _____; it becomes more fun when you visit with friends.

(v) We created an _____ team to organise the school festival.

(vi) The movie started _____, with the hero already fighting the villain in a huge battle.

II The line , 'Will it pull you forward/or push you back in fear?' is a rhetorical question.

A **rhetorical question** is a question that doesn't require an answer because it is used to make the reader think or reflect on a particular idea.

1. Read the following rhetorical questions and state what they intend to achieve.
   (i) Isn't it obvious that we must act now? Don't we all have a responsibility to make a change?
   (ii) Will we let fear control us, or will we rise above it?
2. Match the situations in Column 1 to the rhetorical questions in Column 2.

Column 1	Column 2
(i) Deciding whether to stand up for what is right	A. How can we ever grow if we never try anything new?
(ii) Owning up to a mistake made in a group project	B. Isn't it better to admit our mistakes than to let them define us?
(iii) Deciding whether to try something challenging, like public speaking	C. If I don't take responsibility now, when will I?
(iv) Choosing between two career paths	D. Can I really move forward without knowing which path to take?

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(v) Deciding whether to apologise for a mistake	E. What's the point of playing it safe if it means staying stuck?
(vi) Trying something new and stepping out of your comfort zone	F. How can we stay silent when we know what is right?

Listen and Respond

I You will listen to a conversation between two friends. As you listen, answer the following questions in one to three exact words that you hear. (Transcript for teacher on page 275)

1. How did the boy feel before the play ?
2. According to the girl, where does confidence come from?
3. What was the girl finally sure about regarding the boy?

II You will once again listen to the conversation. As you listen, select the four true statements from 1–7 given below.

1. The boy feels confident but is worried about freezing on stage.
2. The girl encourages the boy to push through his doubts by trusting in his preparation.
3. The boy thinks that the audience will be supportive regardless of his performance.
4. The girl believes that self-doubt is a normal part of preparing for a big performance.
5. The boy feels that his preparation is not enough and doubts his abilities, even though he has practiced.
6. The girl suggests that the boy should avoid feeling nervous and perform perfectly.
7. The girl believes that pushing through nervousness will help the boy grow and build confidence.

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Speaking Activity

I Work in pairs. Read the three Sayings/Proverbs given below. For each one, think of a real-life situation where it could apply. Do the suggested role play and use the Saying/Proverb.

Remember:

- Before diving into a real-life situation, briefly explain the meaning of the saying.
- Describe the situation in the following way—
  - Introduction: Briefly explain the saying.
  - Situation/Example: Share a personal story or relate the saying to something familiar.
  - Conclusion: Reflect on what the saying teaches or what you learned from the experience.
- For the role-play, work in pairs to create the dialogues first and then enact. Take turns to choose your sayings/proverbs.

Sayings/Proverbs

1. Don't judge a book by its cover.
   - Situation to consider: Have you ever misjudged someone based on their appearance or first impression? What happened?
   - Role-play: One student acts as someone who judges others based on their looks or first impressions. The other student plays someone who shows the true personality after a deeper conversation, proving that appearances can be deceptive.
2. Actions speak louder than words.
   - Situation to consider: Think of a time when someone's actions proved more valuable than their words.
   - Role-play: One student talks about how they will improve their grades, and the other shows how they actually put in the effort. Compare the impact of talking versus doing.

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3. When the going gets tough, the tough get going.
   - Situation to consider: Can you think of a time when you faced a difficult challenge but didn't give up?
   - Role-play: One student plays someone who is giving up on a tough school project, while the other encourages that student to keep going. Show how perseverance leads to success despite difficulties.

Writing Task

I Your class is conducting the morning assembly. You have been asked to deliver a speech on the topic, 'Turning Challenges into Opportunities'. Draft this speech by following the guidelines given below.

- Opening paragraph: Greet the audience and introduce yourself. Begin with a quotation, a question or a surprising fact. State the purpose of your speech and provide an overview of what you will be talking about.
- Paragraphs 2 and 3—Body of the speech: Divide the body of your speech into two paragraphs, each focusing on a different main point or idea. Use transition words, anecdotes, statistics, and other supporting evidence to strengthen your points.
- Concluding paragraph: Summarise the main points of your speech. End with a statement that leaves a lasting impression on the audience and convey your thanks.
- Use formal language to present ideas clearly
- Use persuasive tone—don't you agree .../..., isn't it?

Refer to the guidelines given below.

- Consider how challenges can lead to new learning experiences, growth, or unexpected benefits.
- Why do you think people often feel scared or anxious when faced with change?
- How can change open doors to new opportunities? Can you think of an example from your own life or someone you know?

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- What are some strategies or attitudes you can adopt to approach change with a positive mindset?
- Think about how facing challenges builds skills, determination, and confidence, all of which are essential for success.

Learning Beyond the Text

I Explore the stories of Indian leaders who faced significant challenges and turned them into opportunities for success.

For example:

1. **Dr. B. R. Ambedkar**

   At school, Ambedkar suffered untold humiliations and discrimination but he never gave up.

   It was for sheer grit, hardwork, and perseverence that he went on to study Politics and Economics. His self-motivation proved to be a life-changing event not only for him but also for the nation. He is known as a great jurist, economist, and social reformer.

   He rose to become the Chairperson of the Drafting Committee of the Constitution of India.

2. **Lal Bahadur Shastri**

   He endured many hardships throughout his life. His father passed away when he was just a year and a half old, leaving the family in financial distress. Despite the challenges, he remained committed to his education, often walking several miles barefoot to attend school, even in extreme weather. After graduating from Kashi Vidyapeeth in Varanasi, he was honoured with the title "Shastri," meaning scholar.

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Deeply involved in India's freedom movement, Shastri was imprisoned multiple times alongside other freedom fighters for his active participation. Following India's independence, he dedicated himself to the progress and unity of the nation. Through unwavering determination and sincere efforts, Lal Bahadur Shastri rose to become the Prime Minister of India, leaving a legacy of humility, service, and patriotism.

3. **Dr. APJ Abdul Kalam**

Kalam's family faced financial difficulties, which made it hard for them to support his education fully. To help with his school expenses, Kalam took on a job delivering newspapers early in the morning. He would wake up before dawn, distribute newspapers across the town, and then head to school.

This job was more than just a way to earn money; it was a valuable learning experience for Kalam. Through this work, he learnt the importance of hard work, perseverance, and managing responsibilities. It also gave him a sense of independence and taught him the value of hard work.

He was a renowned scientist, also known as the 'Missile Man of India'. He rose to become the 11th President of India.

Now, find out about such personalities from your village, town, city, or state and present their success stories in class.

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Always Believe in Yourself

Always believe in yourself.
Do not limit yourself.
Be kind to yourself
And always believe in all that is good.

You have all the intelligence and ability that you need.
You can attain whatever you are after.
Even though it may not always come the way you believe it should.
Be ready to achieve your dreams.

Believe in yourself when you're tested beyond your endurance, continue and persist.
Hold on to courage.
Let laughter and encouragement surround you.

The world has much to give;
Always think big,
And keep your hands and heart open
For then you will receive
All of life's gifts.

DOROTHY HEWITT

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Appendix

AUDIO TRANSCRIPTS — Listen and Respond

Unit 1

How I Taught My Grandmother to Read

I You will listen to a speaker talk about digital literacy. As you listen, complete the following sentences with one to three exact words that you hear.

Good morning, everyone. Today, I would like to discuss an essential skill in our daily lives—digital literacy. Earlier, literacy meant just reading and writing. Now, it includes the ability to use digital tools effectively and responsibly.

Digital literacy means accessing, creating, and sharing information using technology. It's not just about using gadgets but also understanding digital platforms, identifying reliable sources, and protecting personal data.

So, why do you think digital literacy is important?

First, it empowers individuals—students learn to research critically, professionals handle digital transactions, and senior citizens stay connected. Second, it promotes safe internet use by helping us recognise misinformation, scams, and cyber threats. Third, it prepares us for a digital future, where skills in online services, job applications, and governance are essential. Being digitally literate is no longer optional—it's a necessity.

This is the reason the Digital Saksharta Abhiyan (DISHA) or National Digital Literacy Mission (NDLM) Scheme has been formulated to impart IT training to people across the country.

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Bharat Our Land

I You will listen to four people talk about the places they like to travel to. As you listen, write the speaker number for the two pictures given.

SPEAKER 1: I like places of nature that offer comfort. As an elderly man, I love visiting serene riversides. I still remember my last visit to Poicha village on the bank of river Narmada, last year. The gentle flow of the river spoke to my soul. I could reflect, meditate, and find inner harmony. I enjoy the calm of a desert destination too, but riverside visits are my favourite. I have my tickets booked for Ayodhya, next.

SPEAKER 2: Adventures thrill me, and so, I think there's no place better than the mountains for this. I truly enjoy river sports as well but a visit to the Western ghats changed it all for me. Our college supports adventure sports and the mountains are my playground, where I push my limits and embrace the adventurous side of life.

SPEAKER 3: I'm a photographer. I simply find the deserts breath-taking. The forest areas are a close second but vast stretches of sand dunes and the colours of the desert before sunset combined with the play of shadows is matchless. The desert's beauty rewards me with one-of-a-kind clicks.

SPEAKER 4: I have to admit that I love the mountains but, my heart beats for the forests of India. As a travel vlogger, exploring these biodiverse areas allows me to share the wonders of nature with my audience. My recent trip was to the Sundarbans and my subscribers loved the videos I had uploaded.

II You will once again listen to the four speakers. As you listen, match the given statements to the speaker. There are two statements you do not need.

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Unit 2

The Pot Maker

I You will listen to a man speaking about stone statues. As you listen, complete the given paragraph by filling in the blanks with the exact words you listen to.

Hello everyone! Let me share what a stone statue is. Well, it is a statue made with stone, usually by carving or assembling, to form a visually interesting three-dimensional shape.

You see, since early civilisation, stone has been used in architectural sculpture on the outside of buildings. Nowadays, it is mostly used for making stone sculptures. We can find evidence that even the earliest societies indulged in some form of stonework, mostly in India, Egypt, Iran, and Greece. However, some of the most fascinating and mesmerising evidence of stone sculptures can be found only in India. I mean it when I say this because you will definitely find evidence of stone monuments across the country.

II You will now listen to the man speaking about some steps involved in making stone statues. As you listen, select the six correct steps out of the nine given.

So, what is involved in the making of a stone sculpture? Quite obviously, it all begins with choosing the stone. First of all, a sculptor chooses a stone according to the needful weight and dimensions of the statue. When a sculptor carves a stone, he/she begins by removing large unwanted portions of the stone. It is after this that the craft of bringing out the imagined shape from the block of stone begins. Different tools are used to do this.

However, this isn't all. You see, the fully dimensional form is created for the first time in the stone itself as the sculptor removes material, sketches on the block of stone, and develops the work along the way. The statue is then detached from the block of stone and the sculptor refines it with finishing touches. I'm sure that whenever you look at a stone statue next, you will appreciate the work and skill more!

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Gifts of Grace: Honouring Our Vocations

I You will listen to two friends, a boy and a girl discussing the occupations of their parents. As you listen, answer the following question in two to three words only.

BOY: Hello Aruna! Where are you coming from?

GIRL: Oh, I'm just on my way back from the factory. I had gone to drop my mother's lunch box. It's vacation time for me and I want her to have warm food. That's the reason I pack it fresh and take it to her these days.

BOY: That's heart-warming. What does your mother do in the factory?

GIRL: The factory is an automobile spare parts manufacturing unit and she is the line supervisor. She checks the smooth functioning of the manufacturing process and the quality of the parts, at that level.

BOY: Wow! That's a lot of responsibility. I can understand because my father is an automobile mechanic. The supervisor at his workshop also has to do all that.

GIRL: An automobile mechanic? That's interesting. No wonder you were so good with mechanical demonstrations during the Science exhibition! I can identify the smaller parts at my mother's factory but I am clueless about their application.

BOY: (laughs) Father lets me go through his tool kit over the weekends if I want to. I often use toy cars to discuss details and usage with him.

GIRL: Wonderful! I'd love to join in next time.

BOY: Of course. You're welcome.

II You will listen to the boy and girl once again. As you listen, answer the questions by selecting the correct option.

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Unit 3

Winds of Change

I You will listen to a dialogue between a boy and a girl discussing which type of pankha they should choose as a gift. As you listen, choose four statements out of seven that are true from 1–7 given below.

BOY: Priya, what do you think we should get Grandma for her birthday? I was thinking about getting her a traditional *pankha*.

GIRL: That's a great idea! She loves traditional crafts. But there are so many types of *pankhas*. Which one do you think she'll like?

BOY: Hmm, maybe something light that she can use easily. I remember she likes sitting in the veranda in the evenings.

GIRL: True. But do you think she would prefer something heavy that feels sturdy? You know, like those brass ones we saw at the craft fair last month.

BOY: Good point. She did mention once that she likes things with a bit of weight. But won't that be hard to move around?

GIRL: Yeah, you're right. Maybe something in between? Not too heavy, not too light. And it should be pretty enough for her to show to her friends when they come over.

BOY: Definitely. And it should be something she can keep under her pillow when she's not using it. She likes keeping special things close.

GIRL: What about the ones with intricate designs? Like those embroidered ones from Rajasthan. Mom always says Grandma loves those kinds of patterns.

BOY: Oh yeah, the applique ones! Those are beautiful. And they would look so nice in her room.

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GIRL: I think we should narrow it down to two options: the lightweight bamboo one with the delicate beadwork, or the medium-weight embroidered one with the mirror work. What do you think?

BOY: I like both, but let's ask Mom for her opinion. She knows Grandma's tastes better than anyone.

GIRL: Good idea. Let's go ask her now. I'm sure she'll help us choose the perfect *pankha* for Grandma.

BOY: Yes! Maybe we can also get it customised with Grandma's initials or something special like that.

GIRL: Perfect! Let's discuss with Mom.

Canvas of Soil

I You will listen to a young girl describe her school garden. As you listen, identify which of the following 1–3, she **does not** talk about.

Good day to one and all. I'm glad I've been asked to speak about my school garden. I quite enjoy spending my time there before assembly and even during the Nature Club talks.

My school garden has beautiful flowers in three rows. The first row just has pink flowers. The second row has red roses and the third row has white jasmines. These usually have butterflies fluttering around them.

My school garden is not just a flower garden, it has several useful plants that are placed in pots in both the left corners. The right corners have potted evergreen plants that are a total of 20. The garden is systematically bordered with bricks. I still remember the day the members of the Nature club painted these white and red. Even the grand banyan tree in the centre of the garden is lined with these bricks, in a circle.

The Art and Craft club members beautified the garden by creating several items from waste materials, like small scarecrows, pin wheels, and dust bins.

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They even painted the garden bench, kept near the garden entrance .

If you visit my school, do spend a little time in my school garden.

Bye for now!

II You will once again listen to the young girl. As you listen, circle the correct answer from options given below.

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Unit 4

Vitamin-M

I You will listen to a podcast on meditation. As you listen, complete the sentences with not more than three exact words that you hear.

Dear students, welcome to today's session on meditation. Before we explore the techniques of meditation, let me provide you with a brief introduction.

Meditation is an important yogic practice which is commonly used for relaxation and stress management. Basically, meditation provides rest and peace to the mind. During meditation, all kinds of thoughts which cause stress are removed. This, in turn, results in an enhanced state of well-being, physically and emotionally.

You see, after meditation, the person feels fresh and gains a new perspective on stressful situations. Not only this, meditation also helps to reduce negative emotions and increases self-awareness.

Therefore, I encourage you to start practising meditation on a regular basis and make it your routine. I assure you that it will contribute to your overall well-being and positively influence your memory power.

In fact, practising meditation regularly can help lessen exam-related pressure, allowing you to manage them with ease.

So, let's begin the journey of meditation together.

Thank you!

I Cannot Remember My Mother

I You will listen to four short extracts of people expressing their childhood memories. As you listen, match each statement 1–6 to each speaker (i)–(iv). There are two statements that you do not need.

SPEAKER (i): In my childhood, when disheartened, my grandfather's advice about keeping the morale high to solve most of the problems

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still echoes in my mind. To boost my spirits, he would ask me who the bravest one was. I still remember I would always shout, 'Me'. When feeling low, I still hear his voice, and believe that I am the bravest.

SPEAKER (ii): In our childhood, we revelled in the liberty to explore nature without restrictions. Running after butterflies and grasshoppers filled our days. Rainy seasons meant making paper boats and playing in muddy waters, sandy beaches, returning home with monkey faces to escape scolding. These carefree memories echo the simple joys we embraced.

SPEAKER (iii): Cherished memories from my preparatory school days include my grandma's sweet tolerance. Mornings for me meant, sitting on grandpa's lap, demanding comic strip tales from newspapers. Afterward, in the kitchen, pretending to retell the stories, I'd end up babbling, forgetting the real narratives. These beautiful memories linger clearly in my memory.

SPEAKER (iv): Childhood experience at the beach with my parents remains a cherished memory until we moved away when I was in grade one. Returning after a decade, the once serene beach is now crowded. The carefree days are now replaced by a sense of distance within our family, highlighting the shift in generational connections.

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Unit 5

The World of Limitless Possibilities

I You will listen to an announcement for special assembly in school. As you listen, fill in the blanks with one or two exact words.

Good morning everyone. We are excited to announce a special assembly on the occasion of World Inclusion Day. This assembly will take place on Thursday, 10 October, at 9.00 a.m. in the school auditorium.

We have a series of engaging programmes planned for the day to celebrate and promote inclusion. The assembly will commence with a welcome speech by our Principal, followed by a staging on inclusion by the Interact Club. There will also be a special performance by the school's dance team that highlights themes of diversity and acceptance. After the performances, we will have a panel discussion featuring guest speakers who are advocates for inclusion in various fields.

We will conclude with a song presented by students to nurture inclusive practices and collaboration among all members of our school community.

Thank you

Nine Gold Medals

I You will listen to a radio-talk about Patrick Gomes, a coach of special athletes. As you listen, write true or false for the statements given.

Good morning, dear listeners! If you're feeling a bit low today, I've something to share that will inspire you to push your boundaries. I'm going to talk about an inspirational personality, Patrick Gomes, a special athlete and coach. He is a talented special athlete whose journey began with his participation in various track events way back in 1991, in Chennai. However, it was only in 1995, as a student at Okhla Centre of Learning and Development, that he was selected in football for the Special Olympics World Summer Games held

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at Connecticut, in the USA. That is how his journey of Special Olympics began. It became a milestone in his life, changing his life forever. He participated in several special games after that, primarily football. Later, he represented Special Olympics Bharat in Spain for a World Athletics Championship. Gradually, he trained as a coach.

He has been coaching special athletes for over 15 years now in sports and related values. He strongly believes that sports is important for everyone as it brings positivity, fitness, and discipline. You will be inspired by his own fitness routine as he jogs for two hours every day. Despite his speech challenge, he is quite an independent and confident person. In fact, he lives all by himself, doing all the daily chores at home. He says it keeps him fit too. He feels that had he not been introduced to Special Olympics, he is unable to imagine what else would've been there for him.

II You will listen to the radio talk once again. As you listen, choose the correct options for each question.

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Unit 6

Twin Melodies

I Now, listen to a musician describing the yazh and check if your choice was correct.

Hello, I'd like to talk about the yazh (yāḻ) today.

You see, the yazh is an Indian harp which was used in ancient Tamil music. It is referred to as the ancestor of modern day veena. It was named so, because the tip of stem of this instrument was carved into the head of the mythological animal Yali. Can you imagine that?

The yazh was an open-stringed instrument. It had gut strings with a wooden boat-shaped skin-covered resonator and an ebony stem. I hope these descriptions share a mental image with all of you. Musical instruments are tuned, and for the yazh, it was tuned by either pegs or rings of gut moved up and down the string.

Depending on variations in designs, the instrument took different names such as '*mayuri* yazh' - meaning peacock yazh , '*makara* yazh' – meaning crocodile yazh , '*matsya* yazh' – meaning fish yazh and '*vil* yazh' -meaning bow string yazh.

Hope you all enjoyed getting to know about the yazh.

Thank you

II Listen to the musician's description of the yazh once again. As you listen, complete the notes below with not more than three words.

A Friend Found in Music

I Before you listen, read the questions and guess the responses to the given questions.

II Now, listen to the conversation between the two people. As you listen, check your answers and rectify them wherever needed. Once done, discuss your responses with your classmates and teacher.

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WOMAN: Why are you looking so upset, Jaspreet?

BOY: Oh! How did you know I'm upset?

WOMAN: I'm your mother, I get to know instantly. Whatever it is, we'll talk and address the problem. For now, pack up quickly, the music centre is about to close for the day. We'll talk on the way home.

BOY: Sure mom! I should have chosen another instrument to play. I'm facing issues after having chosen the santoor.

WOMAN: The santoor music is fabulous. Each instrument requires dedicated practice. What is the problem you're facing?

BOY: I am more than ready for the hard work, but the teacher who teaches santoor comes to the centre just twice a week. So regular practice is missing.

WOMAN: Hmmm...perhaps watching videos about the playing of this instrument might work. Have you tried that?

BOY: I did! But playing an instrument is a hands-on skill. Watching these videos did not help much. I really want to learn to play the santoor well. I'm so sad that I might have to change my choice of musical instrument.

WOMAN: That won't happen. I have a friend who used to play the santoor. I can request her to lend the instrument till the time we purchase our own. You can practice on that at home. That way your learning will remain fresh.

BOY: That's fantastic! Please remember to place your request today.

WOMAN: (Laughing) Oh sure!

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Unit 7

Carrier of Words

I You will listen to a girl talking about an event. As you listen, fill in the blank with the suitable word from the brackets.

Good morning. Respected Principal, teachers, and my dear friends, I, Bhavna of Grade 9 B, would like to share some information about the celebration of Indian Postal Day in our school. It is celebrated on 10 October to commemorate the service of India Post, the most widely functioning government postal service in the world.

We will be celebrating it by organising 'Daakroom'—a letter writing carnival at our school. Its name comes from the Hindi word '*daak*' which means 'post'.

The objective behind this carnival is to get all of us excited about letter writing, a forgotten art form. The carnival will have various competitions, events and workshops such as letter writing, stamp collecting, calligraphy, origami, graphology—which means the study of handwriting and postcard making. This carnival will also feature music, theatre, and dance. It will also include interactive demonstrations by the postal department. I request all the students to actively participate and make this event a grand success.

Thank you.

II You will listen to the girl talking about the event again. As you listen, choose the correct option for the following questions.

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Words

I You will listen to a conversation between a girl and a boy. As you listen, mark four statements from 1–6 that are true.

BOY: Good morning, Sonali. Have you heard about the inter-school declamation contest scheduled next week?

GIRL: Good morning, Vivek. The one on the topic 'Use of English Language for Communication'?

BOY: Yes, that's right. Are you participating in it?

GIRL: Of course, I am. I was among the first few students to register for the contest.

BOY: Yes, I was sure you would. Do you think it is a topic that can lead to an engaging talk?

GIRL: Sure, I do. You see, English is used all over the world for communication purposes. In our daily lives, we come across several informal and formal situations, where we want to share information with others or express ideas and relate our experiences with them.

BOY: That's right! I feel that to communicate effectively, we need to organise our thoughts well; and choose appropriate words and phrases.

GIRL: Obviously! That's because English is not our mother tongue. Many of us face difficulties in speaking and understanding it.

BOY: Absolutely! I find that many of us hesitate to speak in English because we think we do not have sufficient vocabulary and knowledge of English grammar.

GIRL: Correct! I think that it would be a good idea to develop vocabulary and grammar to be able to communicate with confidence. This gets reflected in our body language too.

BOY: Body language? How?

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GIRL: You may have noticed that some people appear nervous and conscious while speaking in English.

BOY: Right. What would be your advice to those who face this problem?

GIRL: They should not forget that communication takes place not only with words but also with gestures and postures. So, they must remember to work on their body language too.

BOY: That's a valid point. Let me pick up a book on body language from the library.

GIRL: Great! You will find them in the reference section. You may request the librarian to issue it.

BOY: Thank you for the advice. I will find the book soon enough. All the best for the declamation!

GIRL: Thank you! Bye!

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Unit 8

Follow That Dream

I You will listen to an announcement regarding vocational courses starting in school. As you listen, fill in the blanks with one to three exact words that you hear.

Good morning, students

We are pleased to inform you that our school will be offering a new set of vocational courses from this academic year. These courses aim to equip you with practical skills that will be useful in both higher education and future careers.

The available options include Graphic Design, Basic Coding, Web Application, Artificial Intelligence, Multimedia, Data Science, and Entrepreneurship Skills. Each course will be conducted by trained professionals.

Interested students from Grades 9 to 12 may collect the registration form from the school office starting Monday, 04 April. The last date to submit completed forms is Friday, 08 April.

Note: *Each student can choose only one course, and seats will be allotted to early applicants.*

Don't miss this opportunity to learn beyond the textbook and develop real-world skills.

Believe in Yourself

I You will listen to a conversation between two friends. As you listen, answer the following questions in one to three exact words that you hear.

BOY: I don't know if I can do this, Ananya. Everyone's expecting me to perform well in the play, but I'm just so nervous. What if I mess up? What if I forget my lines?

GIRL: *(reassuringly)* Karan, you've been practicing for weeks. You've already done so many

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rehearsals, and you've got this. Self-belief is the first step. If you don't believe you can do it, how will you ever succeed?

BOY: *(sighing)* I get that, but what if I freeze on stage? Everyone will be watching me, and I don't know if I can handle that pressure.

GIRL: Pressure is a part of it, but it's also what helps you grow. The more you push yourself, the more confident you'll become. Just take a deep breath, focus on your lines, and trust yourself. You've practised this more than anyone else!

BOY: I don't know... I keep doubting myself. I feel like I'm not good enough, even though I've put in the work.

GIRL: But self-doubt is just part of the process! Everyone feels nervous before big moments. Remember, confidence comes from taking action, even when you don't feel fully ready. You've got the skills, now you need to trust yourself and step onto that stage.

BOY: I guess you're right. I need to stop doubting myself. I'll give it my best shot, even if I feel a little nervous.

GIRL: Exactly! You've got all the tools you need. Believe in yourself and own that stage. I know you'll shine!

II You will once again listen to the conversation. As you listen, select the four true statements from 1–7 given below.

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